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ABSTRACT

Intended to assist Ohio music teachers in long-range instructional planning, this publication is a comprehensive guide for curriculum development for all levels and types of music instruction. It can be used by educators in other states as well. The guide is comprised of an introduction and five chapters. The introduction expresses the purpose of the guide and identifies seven broad goals which support elementary and secondary music education. Chapter I "The Basic Components of Sound" specifies learning objectives for all types and levels of music education. The objectives are organized into seven components: pitch, duration, loudness, timbre, texture, form, and style. Chapter II is concerned with those "Instructional Settings" in which music teaching-learning occurs. This chapter presents guidelines for developing graded courses of study in general music, choral and instrumental music, and music theory. Each setting is discussed in terms of its purpose in the curriculum, appropriate teaching approaches, and the selection of the content for instruction. Chapters III and IV deal with ways to extend musical opportunities and assessment and evaluation. The fifth and final chapter deals with the "Administration of the Music Program." It is concerned with measuring the effectiveness of the program and instruction, and it provides a rationale for developing a competency-based education program in music. The appendix lists competency levels for elementary general music. (Author/RM)

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A GUIDE FOR PLANNING MUSICAL EXPERIENCES

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FOREWORD

John Ruskin once said "Great nations write their autobiographies in three manuscripts, the book of their deeds, the book of their words, and the book of their arts. No one of these books can be understood unless we read the other two, but of the three, the only trustworthy one is the arts." Certainly the culture of a nation is reflected in its arts, and the purposeful teaching of the arts in the schools can influence the development of the national culture.

The potential for improving the quality of human existence in America lies in schools which provide opportunities for students to develop keen sensitivity to beauty and to the quality of life. In the 1980s and, indeed, the twenty-first century, the arts must assume a major role in the total education of people so that they may have depth of intellect and enlightened aesthetic perception. There is a growing need to counterbalance the dehumanizing influences of an era that is becoming increasingly technological and less conducive to creating expression.

It is the purpose of this publication to promote purposeful music education through experiences which will foster heightened sensory and intellectual perception of the basic constructs of music while offering manifold opportunities for all students to produce music to the fullest extent of their abilities in whatever medium of musical expression they may select.

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This Guide is the product of the efforts of an exceptional group of teachers, all of whom were actively involved in elementary and secondary education when the Guide was begun. In the several revisions of the Guide since the original draft, every effort has been made to preserve the integrity of the material as the committee conceived it. We gratefully acknowledge the many hours of thought and hard work which the committee devoted to the project.

Special commendation goes to Dr. DuWayne Hansen who co-authored this publication. Without his dedication to the task, especially the refining and sequencing of the basic component objectives, and his concern for the inclusiveness of the content, the Guide might not have been completed.

The final technical editing of the Guide was completed by Dr. Herbert Henke and Dr. Sherman Vander Ark. Dr. Henke was a member of the original committee and, as editor, he not only provided continuity but also helped make certain that the committee's original ideas were preserved. At the time of the Guide's inception, Dr. Vander Ark was not teaching in Ohio; therefore, he provided an "out-of-state" expert's point of view.

Finally, we especially acknowledge the contributions of Garnet Simpson and Jane Cashell and the music teachers of Fulton and Richland Counties for their assistance in field testing the draft materials of the Guide as they developed courses of study for their respective schools systems. Their criticisms and suggestions were most valuable in determining the final format of the objectives and the readability of the materials.

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INTRODUCTION

A Guide for Planning Musical Experiences is the result of a frequently expressed need for a document to assist Ohio music teachers in long-range instructional planning. The Guide has been in the thinking and planning stages for a long time. It is presented to serve the broad purpose for which it was conceived--to improve music teaching and learning in the schools.

The foundations for the Guide were laid in 1969 at a meeting of the Curriculum Committee of the Ohio Music Education Association (OMEA). The meeting focused on what music education should accomplish and what kinds of curricular changes were needed.

In the summer of 1973, a 16 member committee of school and college music educators was assembled by the Ohio Department of Education. Several members of the 1969 OMEA Curriculum Committee were included in the membership of the state committee and were influential in shaping the Guide. Subsequently, in 1976, the OMEA Curriculum Committee resumed work on the Guide and brought it to completion during the spring of 1980.

Purpose of the Guide

From the outset there was common agreement that the end product should be a document for redirecting and redesigning music education. The result of the committee's work is a comprehensive guide for curriculum development for all levels and types of music instruction. The Guide is also comprehensive in the types of music it suggests. An attempt has been made to accommodate all types, styles, and periods of music. Consequently, it is hoped that the Guide will serve the needs of students of all ages.

The Guide does not promote a particular methodology or learning approach. The strength of the Guide is that it represents the thinking of Ohio teachers actively involved with learners from kindergarten through the graduate level.

Specifically, the Guide provides direction for developing graded courses of study and comprehensive curricula in music. It deals with the goals and objectives of music instruction in the schools, state requirements, the nature of instructional settings, and the administration of music programs. To this end, the Guide provides:

1. A framework for identifying and selecting objectives for elementary and secondary music education.

2. A set of objectives which makes available a broad sampling of learnings pertinent to all types and levels of music instruction and which may be used to evaluate the development of individual students, the effectiveness of instructions, and the organization and adequacy of the music program.

3. A description of the State of Ohio curriculum requirements.

4. A statement of purpose and a description of the teaching-learning approaches and content which should be included in the major instructional settings in which music teaching occurs.

5. A description of assessment and evaluation in music and the impact of competency-based education upon music.

6. A description of staffing needs for implementing a program of comprehensive music education.

7. A statement of the Ohio minimum standards for music instruction.

The validity of the curricular concept represented in the Guide rests upon several factors. From a theoretical viewpoint, there is the matter of how well the Guide's framework represents the discipline of music, particularly the structure of the body of knowledge about music. Then, there is the practical concern of the Guide as a curricular document, how easily it can be understood and how well it facilitates curriculum thinking and action. Another important consideration is the philosophical orientation of the Guide, namely the comprehensive approach to music instruction advocated throughout and the degree of support which the profession will eventually give to such an approach. Finally the ultimate validity of any curricular concept depends upon its implementation. Comprehensive music programs depend upon thorough planning and the availability of quality facilities, materials, and equipment; however, they depend even more critically on the commitment and competency of music teachers.

Organization of the Guide

The Guide is presented in four major sections. The Introduction expresses the purpose of the Guide, including its limitations, and suggests how the document can be used to develop courses of study and comprehensive curricula. The Guide gives reasons for including music in Ohio's schools and identifies seven broad goals which seek to support elementary and secondary music education.

The second section, The Basic Components of Sound, specifies learning objectives for all types and levels of music instruction. The objectives are organized into seven components: pitch, duration, loudness, timbre, texture, form, and style. These components establish the structural-stylistic dimensions of music and, therefore, should be useful to teachers for selecting the content of music instruction.

Section three is concerned with those Instructional Settings in which music teaching-learning occurs. The section begins with a description of general music and includes such things as its purpose, appropriate teaching approaches, and suggestions for selecting content. The general music section is followed by a similar treatment of choral and instrumental instructional settings. The section ends with a description of one type of nonperforming approach to music teaching, the music theory class, and provides suggestions for augmenting secondary school music instruction beyond the usual class and ensemble offerings.

The fourth and final section is devoted to the Administration of the Music Program. It is concerned with measuring the effectiveness of the program and instruction, and it provides a rationale for developing a competency-based education program in music. The section also gives principles for staffing and an interpretation of state minimum standards as they affect music education.

Limitations of the Guide

The Guide is not a how-to-do, day-by-day prescription for teaching. It is not a series of lesson plans; nor is it an inclusive statement of all that should be learned in any music classroom. The Guide does not directly suggest the content of music instruction; however, it does this indirectly through the objectives presented. It does not establish an "ideal" sequence of learning behaviors or identify instructional strategies; nor does it identify instructional materials and equipment. These matters are better left for each teacher to decide.

Furthermore, the Guide does not embrace any single learning or instructional theory. It seeks not to restrict teachers but to encourage them to utilize any and every teaching approach that produces desired results.

Philosophy of the Guide

The thesis of this Guide is that the arts and music are basic to the quality of human existence; therefore, music is an essential part of the education of every child.

Musical learning is an adventure into the realm of the aesthetic. Under the best conditions it provides experiences which enable a person to musically perceive, respond, judge, and act according to individual preferences and socially acceptable criteria. It is an education toward heightened sensitivity to the musical sounds in one's environment. Assuming the importance of the aesthetic in human experience, music deserves to be taught as effectively as possible.

Musical experiences must be cumulative and reinforcing if aesthetic sensitivity is to be achieved. Consequently, K-12 curriculum development is essential to comprehensive musical learning. The curriculum process requires the involvement of the total music staff so that coordinated instruction occurs at all levels. Only in this manner will the study of music result in continuous musical growth; only then will music education foster the growth of musically discerning individuals who are sensitive to sounds in the world about them.

To provide for aesthetic learning in music, the curriculum must ensure a vital interaction among pupils, teachers, and music. It is inappropriate for music to be interpreted only by the teacher. Rather, the learner must be given many opportunities to be a performer, creator, perceiver, and critic. Accordingly, the teacher must be a musician-teacher who initiates, stimulates, guides, and accelerates the interaction between students and music.

In setting conditions for music learning, the teacher has available the total body of music literature, ranging from simple to complex structures and extending from ancient to modern times. The teacher's approach to the literature is as important as the literature itself. A significant portion of a student's musical study should be devoted to creating compositions either in an original style or in the style of a given period, composer, or genre. Learners should also have many opportunities to evaluate their own works by comparing them with compositions that have stood the test of time.

Goals of Music Education in Ohio

The purpose of constructing comprehensive music education programs is to provide students with many opportunities to develop:

1. sensibilities to music, through consistent interaction with the basic components of music,
2. abilities to make informed choices about music,
3. abilities to translate traditional and graphic symbols into musical sounds with accuracy and expression as group members or independently,
4. positive attitudes toward music,
5. an appreciation for their musical heritage,
6. an understanding of the relationships between music and the other arts and disciplines,
7. an appreciation for the role which music plays in understanding other peoples and cultures.

If music education is to become comprehensive in nature, it is essential that curriculum designers and teachers plan with these seven goals in mind.

Using the Guide

A Graded Course of Study

The Ohio Revised Code specifies curriculum requirements. Section 3313.60 of the code requires that boards of education prescribe a graded course of study for all schools under their control. Graded courses of study and their revisions are subject to the approval of the State Board of Education. Courses of study are reviewed in the Division of Elementary and Secondary Education with a letter of approval or suggestions for further development sent to the district superintendent. State minimum standards, which have the effect of law, extend this requirement to nonpublic schools.

The State Department of Education has described a graded course of study as a document that "defines the framework of the educational offerings" within a school district. The course of study is a precise description of what is to be taught within a subject area. Thus, for the music program in a particular school system, a graded course of study must be developed for each instructional setting: general music, choral music, instrumental music, music theory, history, appreciation, and so forth. The course of study must also specify the sequence in which the content is to be presented.

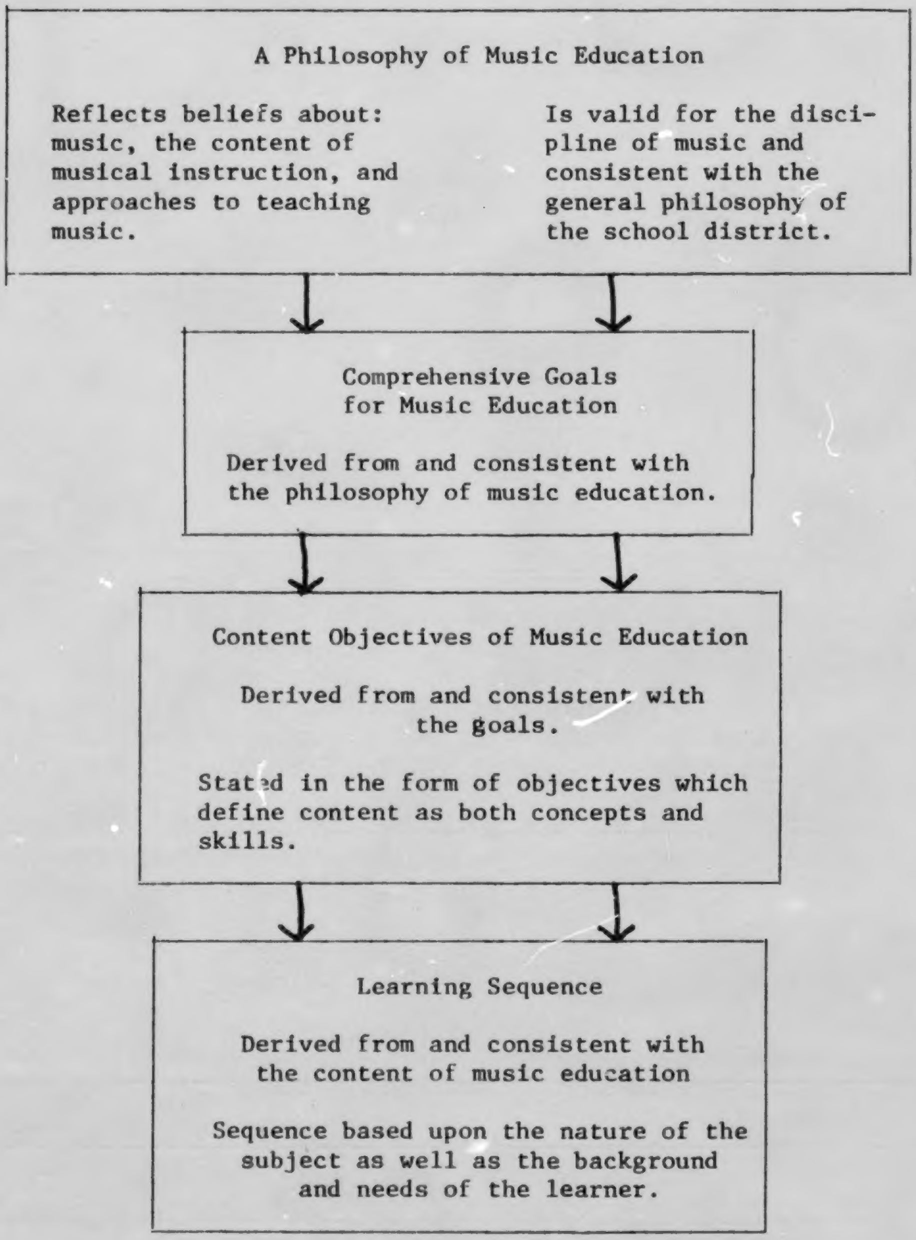
A curriculum guide includes everything which is in a graded course of study; however, it goes further to suggest instructional strategies and materials. A curriculum guide may be revised, altered, or amended at the discretion of school district personnel, providing the content specified in the graded course of study remains unchanged. A course of study may be changed only with the approval of the school district's board of education; and this action is then subject to review by the State Department of Education.

The initial step in developing a course of study is the preparation of a statement of philosophy, e.g., a set of beliefs and principles to serve as a guide in selecting the content to be specified in the course of study. Course and subject area philosophies must, of course, agree with the tenets of the general philosophy adopted by each school district.

A comprehensive set of instructional goals is the natural outgrowth of the statement of philosophy. Goals indicate the general outcomes expected from study in a given course or subject. The identification of content follows logically from the goals and constitutes the main body of the course of study. Content is prescribed through objectives which clearly define the concepts and skills to be acquired. Sweeping generalizations and platitudes about what is to be learned will not suffice. Content objectives must also be organized to indicate the order in which they are to be taught. Organizing content objectives sequentially is, perhaps, the most crucial task in the development of a course of study.

Finally, the course of study must be presented in a format which clearly communicates what is to be learned and when this learning should occur. It must facilitate the process of selecting and designing instructional strategies. The format selected should take the form of a sequentially organized set of learning objectives.

A GRADED COURSE OF STUDY



A Philosophy of Music Education

Reflects beliefs about: music, the content of musical instruction, and approaches to teaching music.

Is valid for the discipline of music and consistent with the general philosophy of the school district.

Comprehensive Goals for Music Education

Derived from and consistent with the philosophy of music education.

Content Objectives of Music Education

Derived from and consistent with the goals.

Stated in the form of objectives which define content as both concepts and skills.

Learning Sequence

Derived from and consistent with the content of music education

Sequence based upon the nature of the subject as well as the background and needs of the learner.

The statement of philosophy in this Guide defends the inclusion of music in the school curriculum and the need for curriculum development in music education. This statement serves a dual role in that it can be used by teachers as a nucleus of ideas for developing a philosophy of music education appropriate for the school district. In similar fashion, the seven goals for music education in Ohio can be used as a model for formulating the district's goal statements.

Because the objectives provided in the second and third sections of the Guide represent the structural-stylistic dimensions of music, they can help to identify the content of music instruction. The advantage of stating content in terms of objectives, and, in particular, using the objectives presented in this Guide, is that the skill or process dimensions of musical content will not be overlooked. Music skills (called "producing behaviors" in this Guide) are essential components which must not be neglected when specifying content in a course of study.

The objectives listed in the second section, "The Basic Components of Sound," are intended for all types and levels of music instruction and should be used for developing courses of study for elementary and junior high general music. They are also appropriate for nonperformance music courses at the secondary level. On the other hand, those objectives in the third section, "Instructional Settings," are designed specifically to be used in developing courses of study for instrumental and choral ensemble programs. Teachers designing such courses of study are also encouraged to read the objectives listed in the "Basic Components" section in order to establish a comprehensive approach to teaching and learning in performing ensembles.

Once content has been selected, it can be arranged to promote effective learning. The successive time arrangement of learning is called "sequence." All learning occurs as a sequential series of events, whether planned or accidental; however, some learning sequences are more effective than others. Some are appropriate for a particular type of content; some are better for learners of a given age; some work for individual learning; while others are better suited for group instruction.

Sequence is a difficult topic to deal with in the abstract. To build an instructional sequence one must consider the nature of the subject (some ideas are more elemental or abstract than others), and the learner's needs (age, maturity, previous music study, and socioeconomic-cultural background), and the relationship between the subject and the learner. Learning sequences are best developed for particular situtations: a particular music program in a specific school or school district. Hence, the Guide does not attempt to specify precise learning sequences, although in the case of instrumental and choral ensembles it does provide limited assistance in construction sequences.

Teachers using the objectives in the Basic Components section will need to select and arrange these into a workable learning sequence. No sequential treatment is suggested in the Guide. After careful examination, teachers may find that the order of a particular group of objectives does, indeed, represent a satisfactory learning sequence. Most of the time, however, learner-oriented sequences will differ from the subject-oriented organization presented in the Guide.

Teachers using the instrumental and choral objectives listed in section three, "Instructional Settings," will note that these are organized according to levels of difficulty. This organization does represent an initial step toward building a learning sequence; however, teachers will need to be discriminating and selective in dealing with these objectives. Instructional and choral objectives are so closely tied to skill development and learning sequence is so crucial to the acquisition of musical skills, particularly performing skills, that some attention must be given to the sequential treatment of these objectives. Teachers should keep in mind that these levels are developed apart from practical and psychological considerations which must enter into building defensible learning sequences. Therefore, the order of the objectives should be considered only a starting point for designing instrumental and choral sequences.

Implementing the Course of Study

A course of study can improve instruction only if teachers are thoroughly familiar with its contents and understand the implications for daily planning and teaching. To ensure that a course of study is utilized, those who planned and prepared it must disseminate it among their colleagues who share responsibility for instruction: teachers, supervisors, curriculum directors and principals. An effective inservice program can ensure successful implementation, providing there is common agreement that the course of study will be followed.

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THE BASIC COMPONENTS OF SOUND

This section specifies learning objectives appropriate to all levels and types of music instruction. Objectives are grouped into seven components: pitch, duration, loudness, timbre, texture, form, and style. These components constitute essential structural-stylistic dimensions of music. Using the objectives listed under each of the components should help in designing a comprehensive set of musical learnings for each teaching situation.

Components are presented using a four-part format. The treatment of each component begins with a definition. Each is then divided, according to its conceptual structure, into a series of broadly stated "component categories." These define essential learning areas which are critical to the total comprehension of each component. Component categories vary in number according to the complexity of the component. They begin with the most elemental ideas pertaining to the component and gradually increase in scope and complexity. At the most inclusive level, component categories border on the point where the component emerges from being a separate dimension of music to music as a totality.

To clarify the nature of each component category, a content listing of relevant terms is provided under the heading "Component Terms." These terms help to explain the focus and scope of each component category and relate the content included to traditional music terminology. In a few instances no terms are listed because none is available to describe the learnings specified in the component category.

Finally, component categories are broken down into sets of learnings called "learning objectives." These objectives are stated in behavioral terms under two headings: Perceiving and Producing. For the most part, learning objectives are arranged from simple to complex behaviors; however, at times the arrangement is arbitrary because more than one arrangement is possible.

Musical learnings can be demonstrated through musical, motor, and verbal behaviors. In the Guide musical and motor behaviors are classified as "producing" behaviors and verbal behaviors as "perceiving" behaviors. Specifically, producing behaviors are those that demonstrate musical learning through performing, notating, creating, improvising, and moving to music. Each of these includes a range of specific behaviors extending from the most elemental to the most advanced. Perceiving behaviors are those which demonstrate musical learning through verbal means; for example, when one describes the form of a particular composition or identifies where a melodic sequence occurs. As with producing behaviors, perceiving behaviors are written at various levels of difficulty.

Learning objectives are arranged in the Guide to indicate relationships between learnings. Similar learnings are located near each other--above, below, or to the side. Perceiving and producing learnings which are complementary are placed directly across from each other. If a complementary perceiving or producing learning does not exist, one side is left bland. No attempt has been made to write matching producing and perceiving objectives throughout since the result would produce unnecessary repetition and, perhaps, false relationships.

Blank spaces at any point can indicate that certain learnings tend to be oriented more toward perceiving than producing, or vice versa. Spaces may also signify that a greater degree of elaboration was needed to cover either the producing or the perceiving dimension of learning. In no case should a blank space be interpreted to mean that a learning objective or objectives could not or should not be formulated for learning.

Elemental Components

For every musical sound there is a physical action and a corresponding perceptual image. The senses perceive sounds as having four dimensions commonly referred to as pitch, duration, loudness, and timbre. These are common denominators of musical sound. They apply to all music, Western and non-Western, traditional and avant garde, and popular and classical. Traditional terms such as melody, harmony, and rhythm are no longer adequate to describe all music, particularly that of the electronic and avant garde genres.

A course of study intended to present a wide range of musical types and styles cannot be designed around concepts which are biased toward one type or period of music. Since these represent fundamental dimensions of musical sound, they are designated throughout the Guide as "elemental components." These components are defined as follows:

Pitch: That component of sound which is produced by the fundamental frequency and its partials. Pitches are arranged either successively or simultaneously and are produced by a variety of sound sources. Pitch is perceived as highness or lowness of sound.

Duration: That component of sound which has to do with time. Duration can be measured in specific units, such as seconds, or in relative terms, as when a tone is described as being twice as long or short as another. Duration is perceived as the relative length of sounds and silences.

Loudness: That component of sound which corresponds to the amplitude of the vibrating body. Loudness is perceived as the strength or weakness of sound, ranging from extremes of near inaudibility to the threshold of pain.

Timbre: That component of sound which is determined by the relative strength of the overtones or partials present in a particular sound. Timbre is perceived as the quality or richness of sound and is frequently referred to as "tone color" or "tone quality." Timbre identifies the source of sound and distinguishes one sound from another.

Organizational Components

In order to produce music, elemental components are organized into complex and sophisticated schemes. These schemes are called "organizational components" because they combine all of the elemental components. Organizational components constitute some of the primary ways of describing and criticizing music. The organizational components included here are texture and form.

Texture: That component which has to do with the manner in which sounds are arranged simultaneously or successively. It also pertains to the distinctive quality of sound combinations. Texture is usually described in terms of conventional types which have emerged over the course of musical history: monophonic, homophonic, chordal, polyphonic, fugal, contrapuntal, and melody plus accompaniment.

Form: That organizational component which has to do with the structure of a musical composition. The term "form" carries slightly different connotations depending on how it is used. In a general sense, form pertains to the orderly arrangement of sounds in a composition and the principles which guide their arrangement, e.g., repetition, contrast, variation, and development. This can be referred to as "form in music." In another sense, there are predetermined patterns which govern the structure of music works and which have been influential during different periods of musical history. These forms of music include the fugue, sonata, suite, concerto, oratorio, cantata, and so forth.

Style Component

In the final analysis music is an integrated whole consisting of various combinations of elemental and organizational components. Each piece of music is a unique combination of components and assumes a unique identity, a character, that in music is called "style." This identity or style results from aesthetic and practical conditions, from the cultural and social influences of historical periods and geographic locations, and from the creativity of individual composers.

PITCH

Pitch is that component of sound which is produced by the fundamental frequency and its partials. Pitches are arranged either successively or simultaneously and are produced by a variety of sound sources. Pitch is perceived as highness or lowness of sound.

PITCH 1

Component Category 1

The learner perceives and produces pitches ranging from high to low and low to high.

Component Terms

Range

Chromatic Alteration

Intonation

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies high and low sounds produced by a single sound source or by multiple sound sources	performs high and low pitches vocally, with an instrument, a tone generator, or any other sound source
identifies sounds as being higher, lower, or exactly the same, including being flat, sharp, or in tune	performs high and low sounds on combinations of sound sources, e.g., high vocal sound, low piano sound
explains the function of the staff and clefs in representing pitch	
matches high and low pitches with appropriate sound sources	performs pitches identical to those produced by other voices or instruments
describes the relative ranges of individual instruments and groups of instruments	performs vocally and instrumentally within appropriate pitch ranges
identifies and describes vocal ranges as soprano, alto, tenor, and bass	
describes the function of chromatic symbols in altering pitches	raises or lowers pitches in response to chromatic symbols

PITCH 1

Component Category 1

The learner perceives and produces pitches ranging from high to low and low to high.

Component Terms

Range	Chromatic Alteration	Intonation

Learning Objectives

Perceiving	Producing
The learner	The learner
aurally and visually identifies passages containing chromatic alterations	performs passages containing chromatic alterations
determines pitch levels of sounds used in electronic or avant garde music	

Component Category 2

The learner perceives and produces groups of successive pitches.

Component Terms

Repeated and different pitches
Ascending and descending pitches
Scalewise and chordwise progressions
Intervals
Range

Learning Objectives

Perceiving	Producing
The learner	The learner
indicates recognition of the rise and fall of pitches	moves in response to the rise and fall of pitches
	arranges graphic symbols or notation to represent successive pitches
examines musical notation and indicates how and where it parallels the movement of musical sound	
visually and aurally identifies groups of successive pitches as repeated or different	imitates short groups of pitches using any sound source
identifies repeated and different pitch groups by letter names, syllables, or numbers	performs repeated and different pitch groups from visual symbols
classifies and describes pitch groups as ascending or descending	performs ascending and descending groups of pitches after hearing them sounded
	improvises and performs from notation ascending and descending groups of pitches
classifies ascending and descending successions of pitches as scalewise or chordwise	produces successions of pitches in scalewise and chordwise patterns

Component Category 2

The learner perceives and produces groups of successive pitches.

PITCH 2

Component Terms

Repeated and different pitches

Ascending and descending pitches

Scalewise and chordwise progressions

Intervals

Range

Learning Objectives

Perceiving	Producing
The learner	The learner
	notates scalewise and chordwise progressions from aural models, verbal directions, or original designs
differentiates between half and whole steps in scalewise passages	
differentiates between major and minor thirds, perfect fourths and fifths, major and minor sixths and larger intervals in successions of pitches	sings or plays a given pitch and a specific interval above or below it
aurally and visually identifies augmented and diminished intervals within an octave	produces augmented and diminished intervals above and below a given pitch in response to direction or notation
identifies the chords and types of chords found in chordwise progressions	sings or plays broken chords
aurally and visually classifies the range of successive pitches as narrow, or wide	creates and performs groups of successive pitches that vary in range

PITCH 3

Component Category 3

The learner perceives and produces successions of pitches according to tonal and atonal systems

Component Terms

Scale
Modulation
Pandiatonicism
Tonal center
Tone row
Harmonic Chromaticism
Key signature
Serial technique
Relative and parallel keys
Chord function

Learning Objectives

Perceiving	Producing
The learner	The learner
differentiates among major, minor, and other scales, e.g., pentatonic or whole tone	builds traditional and original scales
identifies scales as being major, minor, modal, pentatonic, chromatic, or whole tone from aural and notated examples	notates major, minor, modal, pentatonic, chromatic, and whole tone scales
identifies and defines the interval differences between major, minor, modal, chromatic, pentatonic, and whole tone scales	sings or plays major, minor, modal, pentatonic, chromatic, and whole tone scales from notation
identifies aurally and visually the type of scale found in a scalewise passage	notates melodies or melodic fragments using major, minor, pentatonic, chromatic, and whole tone scales
identifies tonal centers in major, minor, and pentatonic examples	plays or sings the tonal center in major, minor, and pentatonic examples
identifies selected key signatures and describes their function	writes key signatures for selected keys
	notates and performs music applying key signatures
defines tonality and explains the relative importance of scale degrees in tonal systems, e.g., leading tone	

PITCH 3

Component Category 3

The learner perceives and produces successions of pitches according to tonal and atonal systems

Component Terms

Scale
Modulation
Pandiatonicism
Tonal center
Tone row
Harmonic chromaticism
Key signature
Serial technique
Relative and parallel keys
Chord function

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies tonic, subdominant, and dominant tones and chords in selected keys	sings or plays the tonic, subdominant, and dominant tones and chords in selected keys
identifies relative and parallel relationships between major and minor scales and keys	notates scales, chords, and passages in relative and parallel keys
identifies the tonality (key) of given compositions and compositional fragments	
aurally and visually identifies key changes in compositions and explains modulation	
analyzes passages to determine the use and significance of chromatic alterations	performs compositions employing chromatic alterations and shifting tonalities
analyzes works and excerpts in which tonal functions are obscure, e.g., harmonic chromaticism and pandiatonicism	
differentiates between tonally and atonally organized music	notates and sings or plays original compositions utilizing tone rows and other serial techniques

Component Category 3

The learner perceives and produces successions of pitches according to tonal and atonal systems

Component Terms

Scale
Modulation
Pandiatonicism
Tonal center
Tone row
Harmonic chromaticism
Key signature
Serial technique
Relative and parallel keys
Chord function

Learning Objectives

Perceiving

The learner

identifies the pitch organization underlying music composed using serial techniques

Producing

The learner

utilizes traditional and invented scales as the basis for creating short original compositions and improvisations

composes original works based on predetermined interval schemes and variations, e.g., inversion and transposition

PITCH 4

Component Category 4

The learner perceives and produces melodies and melodic fragments.

Component Terms

Phrase length
Climax
Melodic motive
Ornamentation
Sequence
Range
Contour
Ostinato

Learning Objectives

Perceiving	Producing
The learner	The learner
describes melodies in terms of their length, contour, and range	moves and employs phrase markings or graphic symbols to represent melodic phrase structure
	performs familiar, unfamiliar, and original melodies
describes melodies in terms of their direction (ascending and descending), their progression (scalewise or chordwise), pitch patterns (repeated or different), and interval relationships	creates melodies or fragments of melodies using a variety of melodic devices
identifies ostinati used as accompanying figures	composes or improvises ostinati to accompany familiar melodies
identifies sequences as they occur in melodies	
describes the phrase structure of a melody	
	improvises alternative ways of completing the last phrase of a composition
identifies the point of climax in a melody	moves to melodies to illustrate their structure or expressive qualities

PITCH 4

Component Category 4

The learner perceives and produces melodies and melodic fragments.

Component Terms

Phrase length   Melodic motive   Sequence   Contour
Climax   Ornamentation   Range   Ostinato

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies ornamentation in a melody and explains how it would be interpreted	notates and performs different types of ornaments and appropriately applies them to melodies
	improvises ornaments to enhance composed or original melodies
identifies melodies constructed on tonal or atonal systems	creates melodies to express predetermined ideas

Component Category 5

The learner perceives and produces simultaneous pitches.

Component Terms

Triad
Chord
Interval
Chord progression
Voice leading
Transposition
Harmonic rhythm
Chord quality
Dissonance
Chord inversion
Chord function
Modulation
Tessitura
Cadence

Learning Objectives

Perceiving	Producing
The learner	The learner
visually and aurally identifies chords as triads	plays, sings, and notates triads
identifies the member tones of triads	sings triads with letter names and numbers
identifies the intervals found in triads	sings, plays, and notates major-minor thirds, and perfect fifths
identifies chord degrees as root, third, and fifth	
visually and aurally identifies triads as being either major or minor	changes major chords to minor, minor chords to major
distinguishes major and minor triads from seventh and more complex chords	notates major and minor triads, seventh chords, and more complex chords
distinguishes between root position chords and their inversions	notates chords and their inversions in given keys
	performs chord progressions which demonstrate the need for chord inversions (e.g., voice leading)

Component Category 5

The learner perceives and produces simultaneous pitches

Component Terms

Triad
Chord
Interval
Chord Progression
Voice leading
Transposition
Harmonic rhythm
Chord quality
Dissonance
Chord inversion
Chord function
Modulation
Tessitura
Cadence

Learning Objectives

Perceiving	Producing
The learner	The learner
explains the manner in which chords are related to a tonal center	
visually and aurally identifies primary and secondary chords by labeling them according to letter name, e.g., G^7, and function, e.g., V^7	plays or sings primary and secondary chords in selected keys
identifies the need for chord changes when listening to or accompanying melodies	harmonizes phrase endings of songs
assesses the appropriateness of a chordal accompaniment to a given melodic line	harmonizes melodic lines by creating chordal accompaniments
identifies chord changes as they occur in music heard or performed	plays chord progressions in response to chord symbols or numbers, e.g., C G^7 C or I V^7 I
	improvises chord progressions
	performs accompaniments on autoharp, guitar, keyboard, or in vocal chording and changes chords as the music demands
identifies chord progressions as being major or minor	

Component Category 5

The learner perceives and produces simultaneous pitches

Component Terms

Triad
Chord
Interval
Chord progression
Voice leading
Transposition
Harmonic rhythm
Chord quality
Dissonance
Chord inversion
Chord function
Modulation
Tessitura
Cadence

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies traditional voice leading in a chord progression	sings or plays demonstrating awareness of voice leading by resolving leading tones and dissonances
indicates cadence points in chord progressions and describes cadences as strong or weak, or as full, half, plagal, or deceptive	plays or sings examples of full, half, plagal, and deceptive cadences
indicates when modulations occur within a composition and identifies clues in scores which indicate modulations	
using technical and nontechnical language, describes the rate of harmonic change (harmonic rhythm)	
describes the qualitative effects of harmonic progressions in terms of chord color, tension and release, and consonance and dissonance	
identifies and describes the source of dissonance in a particular progression or resolution	sings or plays resolutions for dissonances
aurally and visually identifies nonchord dissonances, e.g., suspensions, appoggiaturas, grace notes	

Component Category 5

The learner perceives and produces simultaneous pitches

PITCH 5

Component Terms

Triad
Chord
Interval
Chord progression
Voice leading
Transposition
Harmonic rhythm
Chord quality
Dissonance
Chord inversion
Chord function
Modulation
Tessitura
Cadence

Learning Objectives

Perceiving

The learner

aurally and visually identifies intervals involved in any simultaneous group of pitches

explains the need for transposition with transposing instruments and to accommodate vocal tessitura or range

Producing

The learner

notates simultaneous intervals either from aural examples or verbal direction

utilizes I, IV, and V chord symbols or adapts letter symbols to transpose accompaniments

transposes familiar passages at appropriate intervals at sight

Component Category

The learner perceives and produces compositions being sensitive to pitch structures and qualities

PITCH 6

Component Terms

Tension Release

Learning Objectives

Perceiving	Producing
The learner	The learner
distinguishes between pitch and other components of compositions	transposes, inverts, and otherwise varies pitch groupings such as intervals, motives, phrases, and complete melodies
describes and compares the role which melodies, tone rows, motives, and other pitch units play in various musical forms	creates compositions based upon melodies, tone rows, motives, and other pitch units
distinguishes between programmatic and absolute approaches to melodic organization	composes using pitch development to express absolute and programmatic ideas, e.g., themes, motives, sequences, and other melodic patterns
	selects and utilizes environmental and electronically produced pitch groups to express preconceived ideas
identifies ethnic and nationalistic characteristics of pitch organization in both Western and non-Western music	
describes pitch dimensions of compositions in terms of tension and release	

DURATION

Duration is that component of sound which has to do with time. Duration can be measured in specific time units, such as seconds, or it can be measured in relative terms, as when a tone is described as being twice as long or short as another. Duration is perceived as the relative length of sounds and silences.

DURATION I

Component Category

The learner perceives and produces arrangements of sounds and silences having enunciated or implied beats.

Component Terms

Steady beat or pulse

Obvious or subtle beat

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies and describes beats in his own body, in machines, or objects in the environment	
aurally identifies the beat in music	moves rhythmically to a steady beat produced on a percussion instrument
	moves or plays instruments to demonstrate sensitivity to the beat in music
	performs to a steady beat established by the teacher, another learner, or a recorded composition
	graphically depicts the steady beat in songs and other compositions
identifies and describes pieces in which there is an obvious or subtle feeling of the beat	performs a steady beat in pieces where it is prominent and in others where it is less obvious
identifies sections of appropriate compositions where the beat is or is not apparent	

Component Category 2

The learner perceives and produces arrangements of sounds and silences organized metrically.

Component Terms

Accent
Alla breve
Hemiola
Measure
Bar line
Meter signature
Strong/weak beats
Polymeters
Simple, compound, irregular meters
Fixed unit of time
Changing meters

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies metrical accent in music performed or heard	moves appropriately to demonstrate awareness of metrical accent in music
describes the strength of metrical accent occurring in a given composition	
identifies strong and weak beats in a score by marking them in an appropriate manner	performs strong and weak beats to live and recorded music or from a musical score
aurally identifies the meter of a composition as duple or triple	moves appropriately to demonstrate awareness that music moves in 2's and 3's
describes the function of a meter signature	
identifies the meter of a composition or song from the meter signature	
describes the function of the bar line in determining meter	writes in the meter signature and bar lines in a piece of unmetered music
	conducts the meter of a song or piece while singing or listening to it

Component Category 2

The learner perceives and produces arrangements of sounds and silences organized metrically.

DURATION 2

Component Terms

Accent
Alla breve
Hemiola
Measure
Bar line
Meter signature
Strong/weak beats
Polymeters
Simple, compound, irregular meters
Fixed unit of time
Changing meters

Learning Objectives

Perceiving	Producing
The learner	The learner
aurally and visually distinguishes between simple and compound meters	creates songs, accompaniments, or percussion compositions which utilize simple and compound meters, e.g., 3/4 or 6/8
identifies where a composer indicates changes of meter in a score (changing meters)	sings and plays pieces containing a succession of meters (changing meters)
aurally identifies when changes of meter occur within a composition	
describes the expressive purposes achieved by changing the meter of a piece at a specific point	performs changing the meter of a piece or of portions of a piece without changing its pulse, tempo, and rhythmic patterns
describes how the metric character of a piece is altered when weak beats are accented and rests are placed on strong beats	performs changing the metric character of a piece by accenting weak beats and placing rests on strong beats
aurally and visually identifies pieces that start on beats other than the first beat of a measure	
describes when and why a piece in triple or compound meter should be performed in one or in three pulses per measure	moves to pieces written in one meter which are felt or performed in another, e.g., a 6/8 march in two pulses per measure

DURATION 2

Component Category 2

The learner perceives and produces arrangements of sounds and silences organized metrically.

Component Terms

Accent
Alla breve
Hemiola
Measure
Bar line
Meter signature
Strong/weak beats
Polymeters
Simple, compound, irregular meters
Fixed unit of time
Changing meters

Learning Objectives

Perceiving	Producing
The learner	The learner
describes when and why a piece scored with four beats to the measure moves in two and not in four beats	
identifies and describes alla breve meter (¢)	performs and notates pieces notated in alla breve meter (¢)
aurally and visually distinguishes between simple (4/4), compound (6/8), and irregular (5/4, 7/8) meters	performs compositions in irregular meters, e.g., 5/4, 7/8
	writes passages in simple, compound, and irregular meters
describes the expressive impact when a composer has utilized two or more different meters simultaneously (polymeters)	experiments with polymeters by combining two pieces with different and contrasting meters
describes the difference between a piece metrically organized and one that is based upon a fixed unit of time rather than a recurring accent	composes and sight reads nonmetric pieces written in measured rhythm, i.e., based upon a fixed unit of time
identifies and describes compositions which do not have pulse or metric organization, e.g., electronic music	writes and performs electronic or avant garde compositions which are based on other than traditional time organizations, e.g., seconds or inches of tape

DURATION 3

Component Category 3

The learner perceives and produces arrangements of sounds and silences employing a variety of durational values.

Component Terms

Long and short
Even/uneven patterns
Fermata
Polyrhythms
Tie
Rhythmic patterns
Augmented, diminished
Note and rest values
Syncopation
Rhythmic motive
Rhythmic round

Learning Objectives

Perceiving	Producing
The learner	The learner
distinguishes between beat (pulse) and rhythmic patterns, i.e., any combination of note values perceived as a unit	chants street calls, jingles, rhymes, and other lyrics to an established beat
identifies by watching another individual move to music those movements that relate to the beat and those that pertain to rhythmic patterns	moves appropriately to demonstrate differences between beat and rhythmic patterns
distinguishes between long and short sounds	devises symbols to denote long and short sounds
describes sounds and silences as being relatively short or long	moves or uses graphic symbols to illustrate long and short sounds
aurally identifies the long and short tones in a given rhythmic pattern	creates rhythmic patterns making designated tones, e.g., the first one, longer or shorter
identifies note and rest values	
aurally and visually identifies simple 2-1 and 3-1 rhythmic relationships	
aurally and visually identifies and describes even and uneven rhythmic patterns	performs even and uneven rhythmic patterns

Component Category 3

The learner perceives and produces arrangements of sounds and silences employing a variety of durational values.

Component Terms

Long and short
Even/uneven patterns
Fermata
Polyrhythms
Tie
Rhythmic patterns
Augmented, diminished
Note and rest values
Syncopation
Rhythmic motive
Rhythmic round

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies the mathematical relationships of time values	performs dotted rhythmic patterns observing proper subdivisions of the beat
identifies the mathematical relationships of time values in a piece by writing them in or saying them .	
identifies notes which correspond in value to rests and vice versa	reads music in which notes and rests of corresponding values are used
identifies (and notates where appropriate) rhythmic patterns which characterize certain physical activities or words	creates and notates simple rhythmic patterns based upon names or words
	imitates the rhythmic patterns of familar songs or compositions using rhythmic instruments or movement
	improvises rhythmic patterns in an appropriate performance medium
	notates rhythmic patterns using traditional notation or graphic symbols
	echo-claps and notates rhythmic patterns demonstrating various durations

Component Category 3

The learner perceives and produces arrangements of sounds and silences employing a variety of durational values.

DURATION 3

Component Terms

Long and short
Even/uneven patterns
Fermata
Polyrhythms
Tie
Rhythmic patterns
Augmented, diminished
Note and rest values
Syncopation
Rhythmic motive
Rhythmic round

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies rhythmic patterns using rhythmic syllables	imitates rhythmic patterns using rhythmic syllables
	notates rhythmic patterns in simple and compound meters
	creates rhythmic patterns with alternating or changing meters
selects rhythmic patterns from songs or instrumental selections to use as repetitive accompaniment patterns	creates rhythmic accompaniments for songs or instrumental selections
identifies repeated rhythmic figures utilized in recorded examples	devises repeated rhythmic figures to accompany familiar songs
	performs rhythmic rounds with other learners
identifies a song or composition upon hearing or seeing the melodic rhythm	
	alters familiar melodies by changing note values
describes how a fermata changes the duration of a tone	performs selections accurately interpreting the fermata

Component Category 3

The learner perceives and produces arrangements of sounds and silences employing a variety of durational values.

DURATION 3

Component Terms

Long and short
Even/uneven patterns
Fermata
Polyrhythms
Tie
Rhythmic patterns
Augmented, diminished
Note and rest values
Syncopation
Rhythmic motive
Rhythmic round

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies examples where fermatas are used to heighten the climax of a work	
describes the function of a tie in regard to lengthening time values	performs pieces employing tied notes
	alters the rhythmic character of a familiar song by placing fermatas, ties, and dots in selected places
aurally and visually identifies syncopated rhythms	sings, plays, and notates syncopated rhythmic patterns
	improvises passages containing syncopation
identifies augmented or diminished rhythmic patterns	notates patterns that are an augmentation or diminution of given values
identifies and notates similar rhythmic patterns found in more than one composition or section of a composition	
identifies like and contrasting rhythmic patterns in pieces performed and heard	

Component Category 3

DURATION 3

The learner perceives and produces arrangements of sounds and silences employing a variety of durational values.

Component Terms

Long and short
Even/uneven patterns
Fermata
Polyrhythms
Tie
Rhythmic patterns
Augmented, diminished
Note and rest values
Syncopation
Rhythmic motive
Rhythmic round

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies where a rhythmic pattern repeats in a song or composition	improvises melodies containing repeated and contrasting rhythmic patterns
identifies instances in which the rhythm of a melody has contrasting as well as similar phrases	
identifies instances in a melody in which two or more phrases have the same rhythm	
identifies songs or compositions which contain a prominent rhythmic motive, i.e., a rhythmic pattern used as a compositional device	designs and performs rhythmic compositions which utilize motivic development
identifies rhythmic motives which are used as the basis for entire compositions or movements	
describes how motives or other rhythmic patterns may be altered to give variety to a composition	
describes and compares the expressive potential of the same rhythmic pattern or motive as used by two different composers	

DURATION 3

Component Category 3

The learner perceives and produces arrangements of sounds and silences employing a variety of durational values.

Component Terms

Long and short
Even/uneven patterns
Fermata
Polyrhythms
Tie
Rhythmic patterns
Augmented, diminished
Note and rest values
Syncopation
Rhythmic motive
Rhythmic round

Learning Objectives

Perceiving

The learner

aurally and visually identifies polyrhythms, i.e., two or more rhythms performed simultaneously

Producing

The learner

moves to demonstrate awareness of two or more rhythmic patterns occurring simultaneously

claps, moves, or chants one note value or rhythmic pattern while simultaneously performing another

creates and scores polyrhythmic accompaniments and compositions

Component Category 4

The learner perceives and produces arrangements of sounds and silences employing varying and changing tempos

DURATION 4

Component Terms

Tempo

Rubato

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies, describes, and defines tempo designations in the musical score	performs compositions setting tempos according to designations in the score
describes music heard or performed with appropriate tempo terms and markings	performs altering tempos in response to tempo terms or markings
chooses tempos appropriate to the expressive potential and technical demands of a piece	
identifies tempo changes as immediate or gradual	
describes tempo changes using appropriate terminology such as ritardando, accelerando, and allargando	
	moves to demonstrate sensitivity to changes in tempo
	conducts metric patterns demonstrating an understanding of tempo markings
compares and describes the rhythmic characteristics of two selections in contrasting tempos	performs selections or excerpts employing a variety of tempo changes

Component Category 4

The learner perceives and produces arrangements of sounds and silences employing varying and changing tempos

DURATION 4

Component Terms

Tempo

Rubato

Learning Objectives

Perceiving	Producing
The learner	The learner
describes the effect of tempo changes on a musical selection	performs a piece demonstrating an understanding of the effects of tempo changes
describes the use of rubato in a composition	performs using rubato as an expressive device

DURATION 5

Component Category 5

The learner perceives and produces compositions being sensitive to durational structures and qualities

Component Terms

Tension

Release

Learning Objectives

Perceiving	Producing
The learner	The learner
describes the relationship between beat, meter, and rhythmic patterns	improvises and creates original compositions using a variety of tempos, meters, and rhythms, and other durational schemes
distinguishes between duration and other components	
	performs songs, dances, and other compositions demonstrating an awareness of beat, accent, meter, and other durational characteristics
	conducts appropriate patterns to demonstrate sensitivity to beat, accent, meter, changing meters, rhythmic patterns, syncopation, and other durational schemes
describes how changes in duration are used in creating repetition, contrast, variation, and development	creates and performs compositions using repetition, contrast, and variations of durational patterns
describes how durational changes reinforce the form of a piece and contribute to its effectiveness	

Component Category 5

The learner perceives and produces compositions being sensitive to durational structures and qualities

Component Terms

Tension

Release

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how changes in duration produce unity and variety in music	performs and accurately interprets durational (metric or rhythmic) changes
describes the relationship between the text of a song and its durational complexity and organization	selects and utilizes appropriate metric schemes and rhythmic patterns in original compositions based on selected texts
describes how the durational scheme of a piece affects its expressive character	performs demonstrating the ability to control and utilize duration for expressive purposes
	creates compositions utilizing durational schemes to express preconceived ideas or intent
defends the use of certain durational units or schemes as appropriate or inappropriate to a particular expressive intent	
describes how duration is used in music to create tension and release	
describes the importance of silence in the organization of musical sounds	employs silence as an expressive device in original compositions

DURATION 5

Component Category 5

The learner perceives and produces compositions being sensitive to durational structures and qualities

Component Terms

Tension

Release

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies ethnic and nationalistic characteristics of durational organization in both Western and non-Western music	
describes general differences in durational organization which occur in pop, folk, jazz, country-western, and classical music	improvises on familiar melodies altering durational organizations, e.g., changing a march to a waltz or tango
describes certain types of composition, e.g., waltz or march, in terms of dominant durational characteristics	
describes the relationship between durational organization in music and utilitarian uses of music, e.g., dancing, worship, work	
traces, in a general way, the historical uses of duration in the major style periods of Western music	
identifies the period of a composition through a study of its durational organization	

Component Category 5

The learner perceives and produces compositions being sensitive to durational structures and qualities

Component Terms

Tension

Release

Learning Objectives

Perceiving	Producing
The learner	The learner
describes appropriate durational practice for a composition representing a specific style or period	performs compositions applying an understanding of durational characteristics of a particular style or period
evaluates performances relating the performers' durational interpretation to the period and style of the composition	
evaluates the rhythmic accuracy of a performance	
compares the rhythmic interpretation of two performances of the same work or works	
describes how composers have imitated natural and man-made rhythms in their compositions	creates original compositions employing natural or created rhythms
discusses and compares the use of duration in various composers' styles	

DURATION 5

Component Category 5

The learner perceives and produces compositions being sensitive to durational structures and qualities

Component Terms

Tension

Release

Learning Objectives

Perceiving

The learner

describes the degree of rhythmic complexity in a given composition in terms of polymeters, polyrhythms, irregular meters, accents, regular meters, syncopation and other durational characteristics

assesses the durational appropriateness of accompaniments to types of songs: art songs, folk songs, popular songs, children's songs and arias

Producing

The learner

sings and plays a wide variety of pieces with varying degrees of rhythmic complexity

performs demonstrating the ability to interpret and maintain rhythmic accuracy

LOUDNESS

Loudness is that component of sound which corresponds to the amplitude of the vibrating body. Loudness is perceived as the strength or weakness of sound, ranging from extremes of near inaudibility to the threshold of pain.

LOUDNESS 1

Component Category 1

The learner perceives and produces sounds ranging from loud to soft and soft to loud

Component Terms

Accent
Dynamic markings
Dynamic range

Learning Objectives

Perceiving	Producing
The learner	The learner
describes sounds as loud and soft, and louder and softer	performs loud and soft sounds using a variety of sound sources
distinguishes between loudness and other components	
describes changes in loudness using appropriate terminology, e.g., crescendo, and symbols, e.g., ff	
identifies the Italian or English equivalents for the following symbols: pp, p, mp, mf, f, ff, <, >, sub.	sings or plays a single sound, pitch, melody, or passage at different loudness levels, e.g., pp, p, mp, mf, f, ff
	sings or plays gradually changing the degree of loudness in response to terms or symbols
	sings and plays obvious and subtle changes in loudness in response to verbal suggestion, terms, or symbols
	performs various dynamic levels and changes as indicated by conducting gestures

LOUDNESS 1

Component Category 1

The learner perceives and produces sounds ranging from loud to soft and soft to loud

Component Terms

Accent
Dynamic markings
Dynamic range

Learning Objectives

Perceiving	Producing
The learner	The learner
explores the dynamic ranges of voices and classroom or other instruments	
explores the dynamic ranges of bands, choruses, orchestras, and other ensembles	performs at various dynamic levels adding or reducing the numbers of voices or instruments
compares dynamic levels in several selections and observes that loud and soft are relative concepts	
aurally and visually identifies accents in a score and marks them where appropriate	sings or plays a melody or passage changing or adding accents where appropriate

Component Category 2

The learner perceives and produces groups of dynamic schemes

Component Terms

Terraced or tapered dynamics
Rate of dynamic change
Degree of dynamic change
Climax

Learning Objectives

Perceiving	Producing
The learner	The learner
visually and aurally differentiates between passages having terraced dynamics and those having tapered dynamics	moves or graphically represents terraced or tapered dynamic structures
identifies dynamic levels and changes in a score indicated by symbols and terminology	performs compositions observing and reproducing dynamic changes accurately and sensitively
describes the degree of dynamic change occurring within a composition	improvises or composes rhythmic and tonal compositions utilizing obvious and subtle degrees of dynamic change
identifies subtle dynamic shadings within a given dynamic range	
describes the rate of change in a work as occurring fast or slow, suddenly or gradully	improvises compositions emphasizing varying rates of dynamic change
	maps or otherwise indicates the rate of dynamic change in a musical selection
demonstrates the length of a crescendo or decrescendo by determining the number of beats or elapsed time of its duration	

Component Category 2

The learner perceives and produces groups of dynamic schemes

LOUDNESS 2

Component Terms

Terraced or tapered dynamics
Rate of dynamic change
Degree of dynamic change
Climax

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how frequently dynamic changes occur in a passage or piece	writes a succession of dynamic marks which represent the dynamic scheme of a melody or a short piece
	performs successions of sounds with dynamic levels controlled according to a predetermined scheme
identifies where climaxes occur because of dynamic changes	performs a melody or passage creating a climax by altering dynamic levels

Component Category 3

The learner perceives and produces simultaneous sounds giving attention to dynamic balance.

Component Terms

Chord balance

Ensemble balance

Dynamic capabilities

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies differing degrees of loudness of tones in given chords or other vertical sonorities	performs in an ensemble demonstrating the ability to determine the importance of a part to the whole by selecting appropriate dynamic levels
identifies instances in which ensemble sound is imbalanced and cites reasons for the imbalance	performs with a group demonstrating awareness that individual loudness affects the balance of sound
	performs with other voices or instruments demonstrating the ability to project an important passage by controlling loudness
identifies instances in which the dynamic capabilities of voices or instruments are exceeded or underestimated	performs with other voices or instruments demonstrating awareness of the relative dynamic capabilities of various voices and instruments
describes the procedures and techniques appropriate to voices and instruments for changing dynamic levels	

Component Category 4

The learner perceives and produces compositions being sensitive to dynamic structures and qualities

LOUDNESS 4

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
distinguishes between loudness and other components of compositions	
analyzes music to determine the appropriate dynamic level for a given tempo, texture, pitch range, and so forth	performs a variety of music demonstrating a sensitivity to the interaction of dynamics and other components and dimensions of music
assesses how changes in pitch ranges, tempo, texture, harmony, instrumentation, and the like influence changes in loudness	
analyzes his own performance in terms of tendencies to change dyanmic levels as music changes in tempo and pitch	performs maintaining steady tempo in spite of dynamic changes
describes how dynamic levels and changes reinforce the form of a piece and contribute to its effectiveness	performs using dynamic changes to emphasize the formal organization of a composition
describes how dynamic changes are utilized to emphasize repetition, contrast, variation, and development in music	

Component Category 4

The learner perceives and produces compositions being sensitive to dynamic structures and qualities.

LOUDNESS 4

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
defines such terms as solo, tutti, ripieno, concertino, concerto grosso, and concertato as they pertain to dynamics	performs a variety of pieces in which dynamic changes are clearly related to formal organization
evaluates a musical composition in terms of the contribution which dynamic changes make to the formal organization of the piece	
describes how accents can help to create a sense of meter in music, e.g., regular vs irregular accents	performs a variety of music demonstrating an awareness of accent in music and a sensitivity to its use
describes how accents are used to create rhythmic interest in a composition	uses accents to emphasize specific effects or words in the text of a song
analyzes the contour of a melodic line to determine how it should be treated dynamically	performs a melodic line shaping the dynamics to correspond with the melodic contour
	performs a melodic line set to a text altering dynamics to enhance the portrayal of the text
indicates where the addition or alteration of dynamic marks (and what kinds) are and are not appropriate in a particular edition	creates melodies, accompaniments, or whole compositions to demonstrate comprehension of dynamics and the ability to prescribe dynamic schemes

Component Category 4

The learner perceives and produces compositions being sensitive to dynamic structures and qualities

LOUDNESS 4

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
traces in a general way the historical uses of dynamics in the major style periods of Western music	
identifies the composer, style, or period of a composition through a study of its dynamic organization	performs compositions applying an understanding of dynamic characteristics of a particular composer, style, or period
discusses and compares the use of dynamics by various composers and in national styles and historical periods	
describes appropriate dynamic practice for a composition representing a specific style or period	performs using appropriate dynamic practice for a given style or period
evaluates the expressiveness and interpretation of a performance in terms of dynamics	performs demonstrating the ability to control and utilize dynamics for expressive purposes
evaluates a performance relating the performer's use of dynamics to the period and style of the composition	
describes how particular composers use dynamic levels and changes for expressive purposes	

Component Category

The learner perceives and produces compositions being sensitive to dynamic structures and qualities

LOUDNESS 4

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how the dynamic scheme of a piece affects its expressive character	sings or plays a song or passage at a single dynamic level and then with varying dynamics and compares the expressive character of the two performances
describes the relationship between the text of a song or piece and appropriate dynamic levels	performs dynamic nuances to interpret the text of a song
describes certain types of compositions, e.g., lullaby, march, in terms of particular dynamic levels or schemes	
describes the relationship between dynamics and utilitarian uses of music, e.g., dancing, worship, background music	

TIMBRE

Timbre is that component of sound which is determined by the relative strengths of the overtones or partials present in a particular sound. Timbre is perceived as the quality or richness of sound and is frequently referred to as "tone color" or "tone quality." Timbre identifies the source of sound and distinguishes one sound from another.

Component Category 1

The learner perceives and produces distinctive timbres

Component Terms

Vocal and instrumental media
Ethnic media
Non-Western media
Environmental sounds
Electronic sounds

Learning Objectives

Perceiving	Producing
The learner	The learner
analyzes his own voice in terms of its tone quality	produces a variety of timbres with his own voice
analyzes timbre relationships between speaking and singing voices	sings or plays musical excerpts or whole compositions with tone quality appropriate to the character of the selection
describes differences in quality between children's and adults' voices	
describes differences in quality between men's and women's voices	
analyzes and describes timbre differences between the boys' changing voice and the unchanged voice	
aurally identifies the timbres of soprano, alto, tenor, and bass voices	
aurally differentiates between timbres produced by voices and those produced by instruments	
aurally identifies and classifies classroom instruments according to their timbres	performs utilizing classroom instruments according to the qualities of sounds they produce

Component Category 1

The learner perceives and produces distinctive timbres

Component Terms

Vocal and instrumental media
Ethnic media
Non-Western media
Environmental sounds
Electronic sounds

Learning Objectives

Perceiving	Producing
The learner	The learner
classifies instruments by how sounds are produced: bowing, striking, blowing, plucking, strumming	performs a variety of tone colors on the same instrument
identifies and categorizes sounds as wood sounds, metal sounds, string sounds, electronic sounds	
aurally identifies and names the common woodwind, brass, string, and percussion instruments and describes the timbre characteristics of each	
aurally identifies groups (families) of wind, percussion, and string instruments by name	
associates common instruments with families according to their tonal characteristics	
compares differences in instrumental timbre in terms of the size of instruments, the materials of which they are made, and the manner in which tone is produced	

Component Category 1

The learner perceives and produces distinctive timbres

Component Terms

- Vocal and instrumental media
- Ethnic media
- Non-Western media
- Environmental sounds
- Electronic sounds

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies specific instruments when heard in a variety of ensembles, e.g., the horn in a woodwind quintet or in a brass choir	
classifies instruments according to their usage: orchestral instruments, jazz instruments, folk or pop instruments, band instruments, or ethnic instruments	
selects and identifies given lines in a piece by recognizing the tone quality of voices or instruments	
identifies special roles of specific instruments of the band or orchestra	
	writes simple arrangements and compositions for voices and/or instruments utilizing a variety of tone colors
identifies and describes timbres of selected non-Western and ethnic instruments	

Component Category 1

The learner perceives and produces distinctive timbres

Component Terms

Vocal and instrumental media	Non-Western media	Electronic sounds
Ethnic media	Environmental sounds	

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies and describes electronically produced and environmental timbres	
	creates and notates musical works utilizing contemporary and unusual sound sources, e.g., non-Western and ethnic instruments, environmental and electronic sounds
distinguishes between traditionally produced sounds and those produced by non-Western and ethnic instruments, those derived from the environment, and those produced electronically	

Component Category 2

The learner perceives and produces techniques for altering or modifying timbre

Component Terms

Playing styles and techniques
Electronic manipulation of sound

Learning Objectives

Perceiving

The learner

- describes how specific techniques and playing styles affect the tone quality of given instruments and combinations of instruments, e.g., col legno, sul ponticello, muting
- identifies and describes timbral indications in a score, e.g., muted sounds, nonpitched sounds
- discusses how different playing styles affect the tone quality of given instruments and voices or combinations of instruments and voices

Producing

The learner

- performs modifying timbre by using accepted techniques and different playing styles
- performs a musical score observing prescribed tonal alterations
- sings demonstrating an awareness that vowels and consonants affect tone quality
- alters the sound of traditional instruments and other sounds using the tape recorder or synthesizer

TIMBRE 3

Component Category 3

The learner perceives and produces combinations of timbres

Component Terms

Solo
Small ensemble
Large ensemble

Learning Objectives

Perceiving

The learner

identifies and describes timbre differences between male and female choral groups and between those and mixed ensembles

identifies differences in timbre among small vocal groups, e.g., trio, quartet

identifies and describes timbre differences among large ensembles such as orchestras, bands, and choruses, and differences between large and small ensembles

compares typical tone colors of various types of bands: jazz or lab band, concert band, marching band, dance band, and rock band

compares typical tone colors of various types of choral groups: concert choir, swing choir, pop and rock vocal group, barbershop quartet, gospel

Producing

The learner

performs in large and small ensembles adjusting tone quality to the size and timbre of the ensemble

Component Category 3

The learner perceives and produces combinations of timbres

TIMBRE 3

Component Terms

Solo

Small ensemble

Large ensemble

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies and describes the unique timbres of small instrumental ensembles such as the string quartet, woodwind quintet, brass quintet, and percussion ensemble	
identifies combinations of sound sources such as solo instrument or voice and orchestra, piano and voice, and chorus and orchestra	performs solo and ensemble literature with different types of accompaniments
describes changes in timbre when instruments or voices are combined or withdrawn from an ensemble	performs altering timbres by reducing or increasing the size of ensembles, e.g., many versus one or two voices on a part
	performs in large and small ensembles adjusting tone quality to the size, timbre, and emphasis of the ensemble
associates individual and group timbres with particular musical settings, e.g., church, parade, opera, theater	
describes differences in timbre when a passage is sung or played by one individual or a group	

Component Category 4

The learner perceives and produces timbre schemes

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
indicates when the timbre of a work changes	
describes the rate of timbral change in a work as fast, gradual, or slow, or using other appropriate terms	moves or creates a diagram to demonstrate the changes in timbre that occur within a composition
describes the degree of timbral change in a work as great or slight, or in other appropriate terms	
identifies when timbre schemes repeat in a composition, when they are altered, and when contrasting schemes are introduced	moves or creates visual images to represent repetition, contrast, and variation of timbre in a work
identifies subtle shadings of timbres	sings and plays deliberately creating a variety of subtle timbre changes
identifies when timbral changes contribute to the creation of climaxes in a piece	
analyzes the timbre scheme of a piece and describes how it affects its expressive character	

Component Category 5

The learner perceives and produces compositions being sensitive to timbre structures and qualities

TIMBRE 5

Component Terms

Relationship to tempo, pitch, loudness, texture, harmony, and form

Learning Objectives

Perceiving	Producing
The learner	The learner
distinguishes between timbre and other components	performs a variety of music demonstrating sensitivity to the interaction of timbre and other components
assesses how changes in other components influence changes in tone color	
describes how changes in registers in voices and on various instruments affect tone quality	
analyzes his own performance in terms of tendencies to change tone color as music changes in tempo, pitch, and loudness	
describes how changes in timbre produce contrast and variety in music	moves or otherwise indicates sensitivity to repeating or contrasting tone colors
describes how timbre changes are utilized in creating repetition, contrast, variation, and development in music	performs musical excerpts on two or more instruments or with two or more voices and assesses the difference in the effects created
describes how timbre changes reinforce the form of a piece and contribute to its effectivess	performs a variety of pieces in which formal organization is clearly related to timbral changes

TIMBRE 5

Component Category 5

The learner perceives and produces compositions being sensitive to timbre structures and qualities

Component Terms

Relationship to tempo, pitch, loudness, texture, harmony, and form

Learning Objectives

Perceiving	Producing
The learner	The learner
evaluates the expressiveness and interpretation of a performance in terms of tone color	performs demonstrating the ability to control and utilize timbre for expressive changes
	sings and plays a wide variety of literature with appropriate tone quality
traces in a general way the historical uses of timbres in the major style periods of Western music	
identifies the composer, style, or period of a composition through a study of its timbral structure	
discusses and compares the use of tone quality in composers' and national styles and historical periods	
evaluates a performance, relating the performer's control and shading of tone color to the period and style of the composition	performs musical selections of various periods and composers applying appropriate tone colors
indicates when tone colors are appropriate or inappropriate for a particular style of music, e.g., vocal quality appropriate for a folk song as opposed to grand opera or musical comedy.	sings or plays musical excerpts or compositions with tone quality appropriate to the character of the selection

TIMBRE 5

Component Category 5

The learner perceives and produces compositions being sensitive to timbre structures and qualities

Component Terms

Relationship to tempo, pitch, loudness, texture, harmony, and form

Learning Objectives

Perceiving	Producing
The learner	The learner
describes general differences in timbres which occur in pop, folk, jazz, country-western, and classical music	
analyzes and describes program music in terms of how timbre is used to portray extramusical ideas	improvises and creates programmatic compositions using timbres appropriate to express extramusical ideas
describes how film and television music uses timbral effects to reinforce the plot	makes video tapes using timbral effects to develop the plot
assesses when environmental and prerecorded sounds are appropriate in a piece	prepares original compositions employing environmental or prerecorded sounds
assesses the timbral appropriateness of accompaniments to songs: art songs, folk songs, popular songs, and children's songs	writes accompaniments for different instrumental and vocal combinations demonstrating sensitivity to the melody and text
defends the use of timbres as appropriate or inappropriate to a particular expressive intent	creates compositions using combinations of timbres to convey an expressive intent
discusses the expressive qualities of a piece in terms of the composer's use of vocal, instrumental, or other timbres	

TEXTURE

Texture is that component which has to do with the manner in which sounds are arranged simultaneously or successively. It also pertains to the distinctive quality of sound combinations. Texture is usually described in terms of conventional types which have emerged over the course of musical history: monophonic, homophonic, chordal, polyphonic, fugal, contrapuntal, and melody plus accompaniment.

Component Category 1

The learner perceives and produces vertical and linear textures

TEXTURE 1

Component Terms

Monophonic	Homophonic
Polyphonic	Nontraditional textures

Learning Objectives

Perceiving	Producing
The learner	The learner
distinguishes between successions of single sounds and successions of multiple sounds	
describes a composition as being primarily vertical or linear in structure	
distinguishes two or more related melodic lines happening at the same time	performs rounds and canons in company with others
	sings, plays, and composes countermelodies and descants to original and familiar melodies
	creates polyphonic texture by providing simple accompaniments to pieces in the form of chord roots, pedal tones, and ostinati
	creates and performs a second part moving in parallel motion with a given melody
	creates two-part texture by singing or playing chord roots with familiar melodies
describes the texture of pieces in which composers have combined two or more melodies	creates polyphonic texture by combining melodies or songs

TEXTURE 1

Component Category 1

The learner perceives and produces vertical and linear textures

Component Terms

Monophonic	Homophonic
Polyphonic	Nontraditional textures

Learning Objectives

Perceiving	Producing
The learner	The learner
	improvises and composes a contrapuntal line to accompany a familiar melody, e.g., descant
	creates verbal polyphonic texture by reading or chanting one of two or more simultaneous lines
explains similarities and differences in rounds, canons, and other contrapuntal forms	composes rounds, canons, and other contrapuntal forms
	sings and plays pentatonic melodies as two-part rounds in order to experience polyphonic texture
	claps and performs on rhythmic instruments two-, three-, and four-part rhythmic rounds
follows a line or a voice in a polyphonic composition	sings or plays a line or voice in a polyphonic composition after hearing or seeing it
selects one theme in a work having polyphonic texture and identifies it each time it enters	devises graphic representations of the contours and entrances of parts and themes in polyphonic compositions
differentiates between polyphonic works that are imitative and those that are nonimitative	

Component Category 1

The learner perceives and produces vertical and linear textures

TEXTURE 1

Component Terms

Monophonic
Polyphonic
Homophonic
Nontraditional textures

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies when a melody or subject in a polyphonic texture is imitated	
describes imitations at the unison, octave, or any other interval	
describes how an accompaniment supports a melodic line	sings or plays a melody while others provide chordal accompaniments
describes in homophonic style the degree to which the melody "blends" or contrasts with the accompaniment	accompanies a melody with a suitable chordal accompaniment
identifies in a homophonic composition whether the medody is above, below, or within the harmony	
	creates homophonic texture through vocal chording
aurally and visually identifies a composition as monophonic, polyphonic, or homophonic in texture	

Component Category 1

The learner perceives and produces vertical and linear textures

Component Terms

Monophonic
Polyphonic
Homophonic
Nontraditional textures

Learning Objectives

Perceiving

The learner

aurally and visually identifies the texture of a composition as falling outside the traditional categories of monophonic, homophonic, and polyphonic

Producing

The learner

creates compositions utilizing multiple sound sources to produce textures that do not fall within the traditional categories of homophonic or polyphonic

composes and experiments with tone rows to create serial compositions for a variety of voices and/or instruments

experiments with quartal harmonies, tone clusters, and other devices to create distinctive textures

Component Category 2

The learner perceives and produces textural schemes

TEXTURE 2

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies homophonic and polyphonic textures within the same piece	
indicates when the texture of a work changes	moves appropriately or creates a diagram to demonstrate the textural changes occurring in a composition
describes the rate of textural change in a work as fast, gradual, or slow or in other appropriate terms	
describes the degree of textural change in a work as great or slight or in other appropriate terms	
identifies instances in which textural schemes repeat in a composition, when they are altered, and when contrasting schemes are introduced	uses rhythmic movement or visual images to represent repetition, contrast, and variation of texture in a work
identifies when texture changes contribute to the creation of climaxes in a piece	
describes the textural scheme of a piece and how it affects its expressive character	

Component Category 2

The learner perceives and produces textural schemes

TEXTURE 2

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
compares texture in music with texture in other dimensions of life, e.g., in a piece of cloth or in an art work	prepares designs in material, paint, or other media depicting the texture of a musical work
selects appropriate patterns in art or in the environment to represent textural schemes in a piece of music	

Component Category 3

The learner perceives and produces compositions being sensitive to textural structures and qualities

Component Terms

Density

Learning Objectives

Perceiving	Producing
The learner	The learner
describes textures found in works using descriptive terms such as thick and thin, heavy and light, simple and complex	
discusses the textural quality of a piece in terms of the number of parts or voices and the spread of the parts	plays and sings chords and chord progressions having various degrees of density, i.e., thickness or thinness of texture
discusses the textural quality of a piece in terms of the kinds of instruments and voices for which it was written	
analyzes and describes the impact which different instrumentations have upon the effect of a given texture	alters the textural qualities of a piece by changing the instrumentation
describes how texture is affected when the register of a passage or chord is changed	experiments with changing the pitch level of a chord or passage, e.g., transposing up or down at least a fifth
evaluates the expressiveness of a composition in terms of its texture	sings and plays compositions employing distinctive types of textures

Component Category 3

The learner perceives and produces compositions being sensitive to textural structures and qualities

Component Terms

Density

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how texture produces unity and variety in music	sings and plays compositions which have a variety of textures
describes how textural changes reinforce the form of a piece and contribute to its expressiveness	
describes how changes in texture are utilized in creating contrast, variation, and development in music	moves or creates visual images to represent contrast, variation, and development in music
traces in a general way the historical uses of texture in the major style periods of Western music	
identifies the composer, style, or period of a composition through a study of its textures	
describes general differences in texture in various types of music, e.g., classical, folk, and popular	

FORM

Form is that organizational component which has to do with the structure of a musical composition. The term "form" carries slightly different connotations depending on how it is used. In a general sense, form pertains to the orderly arrangement of sounds in a composition and the principles which guide their arrangement (repetition, contrast, variation or development). This can be referred to as form in music. In another sense, there are specific schemes which govern the structure of musical works and which have been influential during different epochs of musical history. These forms of music include the fugue, sonata, suite, concerto, rondo, and so forth.

FORM 1

Component Category 1

The learner perceives and produces compositions exemplifying elemental and intermediate formal structures

Component Terms

Motive Phrase Cadence Period Section Theme Antecedent Consequent

Learning Objectives

Perceiving	Producing
The learner	The learner
aurally and visually identifies rhythmic motives in musical compositions	performs and notates rhythmic motives found in songs or compositions
names the pitch letter names of motives to help remember and identify the motives	performs and notates melodic motives
	outlines the contour of a melodic motive
identifies the recurrence of a motive in a song or an extended composition	sings or plays motives by ear or from notation
differentiates between identical, contrasting, or similar motives in a composition	
identifies compositions in which motivic development is essential to formal structure	creates original compositions employing melodic and rhythmic motives
identifies where a musical phrase ends and another begins	moves in predetermined patterns to indicate each phrase in a piece
indicates phrases in a piece of music using appropriate phrase markings (⌒)	moves or otherwise represents the phrase structure of a composition
aurally and visually identifies the rhythmic patterns in phrases	creates rhythmic phrases by clapping or playing rhythmic instruments

Component Category 1

The learner perceives and produces compositions exemplifying elemental and intermediate formal structures

FORM 1

Component Terms

Motive Phrase Cadence Period Section Theme Antecedent Consequent

Learning Objectives

Perceiving	Producing
The learner	The learner
describes and contrasts the lengths of phrases in compositions	
identifies instances in which the number of phrases in a piece or section is even or uneven	
identifies phrases that are built on one important motive and those that utilize two or more motives	
identifies phrases that are long flowing lines or that consist of short patterns or motives	
identifies contrasting phrases that sound like a question and answer	notates and performs phrases in a question and answer format with the teacher or other students
aurally and visually identifies phrases that are identical, contrasting, or similar	performs identical, contrasting, or similar phrases
identifies instances in which a phrase is followed by a contrasting phrase	

Component Category 1

The learner perceives and produces compositions exemplifying elemental and intermediate formal structures

FORM 1

Component Terms

Motive Phrase Cadence Period Section Theme Antecedent Consequent

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how phrases are similar or different	
	creates songs and compositions using repeated, contrasting, and varied musical phrases
identifies instances in compositions in which phrases are not clearly defined	
describes the phrase structure of compositions using letters, colors, designs, and other graphic representations	sings or plays phrases by ear or from notation
describes the relationship between the phrase structure of a song and the text	sings phrases to form a unified and expressive musical thought
distinguishes phrase form from sectional form, e.g., aaba vs AABA	
aurally and visually identifies cadence points and cadence types in songs and more extended compositions	sings and plays demonstrating sensitivity to the types of cadences which end phrases, periods, and sections
describes the durational as well as tonal characteristics which help to establish a cadence	

FORM 1

Component Category 1

The learner perceives and produces compositions exemplifying elemental and intermediate formal structures

Component Terms

Motive Phrase Cadence Period Section Theme Antecedent Consequent

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies and describes the antecedent and consequent phrases which comprise a period	moves or otherwise represents the period structure of a composition
	sings or plays a musical period as a unified musical thought
recites the pitch letter names of themes to help remember or identify them	performs and notates the pitches in a theme
identifies when a theme ends and another one begins	sings or plays themes by ear or from notation
identifies instances in which a theme is repeated exactly or with slight alterations	
describes the different lengths of themes in extended compositions	
identifies themes that are long flowing lines or that consist of short melodic motives or patterns	
	moves or otherwise represents the overall thematic structure of a composition

FORM 1

Component Category 1

The learner perceives and produces compositions exemplifying elemental and intermediate formal structures

Component Terms

Motive Phrase Cadence Period Section Theme Antecedent Consequent

Learning Objectives

Perceiving	Producing
The learner	The learner
	sings or plays musical themes to form a cohesive and expressive thought
	creates compositions using repeated, contrasting, and varied musical themes

Component Category 2

The learner perceives and produces compositions exemplifying processes of formal organization

FORM 2

Component Terms

Repetition Contrast Variation Development

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies when repetition in a composition is immediate or when it occurs after a contrasting section	performs identical motives, phrases, periods, or themes of a piece using the same instruments or voices to emphasize the repetition
identifies and describes types of music that utilize repetition to a great extent	
identifies notational markings which indicate repetition in music (:‖, D.C. al Fine)	
identifies the repetition of a short musical pattern at another pitch, e.g., a sequence	sings and plays sequences by ear or from notation
	claps and notates the rhythms of melodic sequences
distinguishes between different types of sequences: melodic (tonal, real) and harmonic	creates and performs sequential patterns
identifies changing elements in a composition that produce similarity and contrast	performs contrasting motives, phrases, periods, or sections of a piece using instruments different from those used for identical or similar sections
identifies when one theme ends and a contrasting one begins	

FORM 2

Component Category 2

The learner perceives and produces compositions exemplifying processes of formal organization

Component Terms

Repetition Contrast Variation Development

Learning Objectives

Perceiving	Producing
The learner	The learner
describes the differences between two contrasting themes, motives, and sections	
aurally and visually identifies and describes ways in which melodic variation is achieved, e.g., ornamentation, inversion, alteration of intervals, retrograde, sequences, fragmentation, octave displacement, transposition	improvises and composes variations utilizing a variety of melodic devices
aurally recognizes variations on familiar melodies, e.g., "Happy Birthday"	improvises and composes variations on familiar songs and melodies
describes ways in which a composer varies a composition in addition to employing melodic variation	creates one or more variations on original or borrowed themes
describes subtle types of variation that occur within a repeated motive, theme, phrase, or section	
describes techniques composers use to develop themes in extended compositions, e.g., modulation, rhythmic and harmonic alteration, instrumentation, fragmentation, imitation, sequence, fugal treatment, inversion, retrograde	improvises or composes developments on a familiar or original theme

Component Category 2

The learner perceives and produces compositions exemplifying processes of formal organization

FORM 2

Component Terms

Repetition Contrast Variation Development

Learning Objectives

Perceiving	Producing
The learner	The learner
	creates percussion scores to demonstrate the principles of repetition, contrast, variation, and development
	improvises melodies vocally or instrumentally using repetition, contrast, variation, and development

Component Category 3

The learner perceives and produces music exemplifying principles for formal organization

FORM 3

Component Terms

Unity Variety

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how a composer achieves both unity and variety in a musical work	performs compositions employing the principles of unity and variety
identifies repeated elements in a composition that give it unity	
describes how one element may be altered and still provide unity to a composition	
identifies instances in which melodic or rhythmic motives, patterns, or themes are used to generate and unify a composition	creates or improvises compositions which are unified through the use of a given melodic or rhythmic figure
	performs and notates rhythmic patterns that give unity to a composition
identifies harmonic structures that unify a composition	
identifies timbre, dynamic, and texture schemes that unify a composition	
describes how various compositional techniques, e.g., augmentation, diminution, inversion, retrograde, create a sense of unity and variety in music at the same time	

Component Category 3 The learner perceives and produces music exemplifying principles for formal organization	FORM 3
Component Terms Unity Variety	

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how unity and variety are achieved in contrapuntally organized compositions, e.g., a fugue	

Component Category 4

The learner perceives and produces compositions organized as set forms

Component Terms

Binary
Ternary
Minuet and trio
Theme and variations
Rondo
Passacaglia
Chaconne
Sonata form
Contrapuntal forms: round, canon, fugue

Learning Objectives

Perceiving	Producing
The learner	The learner
labels sections of pieces using appropriate letters, e.g., A B A	
identifies commonly recognized types of music, e.g., a march, waltz, spiritual, according to their traditional forms, e.g., binary, ternary	sings and plays marches, waltzes, spirituals, etc., giving attention to how they are organized
visually and aurally identifies songs and compositions as being binary or ternary forms	sings and plays pieces in binary and ternary forms
describes and labels traditional rondo form, e.g., ABABA, ABACA, or ABACABA	
identifies the recurrence of the principal theme in rondo form	sings or plays the principal theme in rondo form
identifies and describes contrasting themes and sections in rondo form	creates an "A" section of a rondo and improvises contrasting sections
describes how, in most variation forms, the theme provides unity while other elements provide contrast and variety	

Component Category 4

The learner perceives and produces compositions organized as set forms

Component Terms

Binary
Ternary
Minuet and trio
Theme and variations
Rondo
Passacaglia
Chaconne
Sonata form
Contrapuntal forms: round, canon, fugue

Learning Objectives

Perceiving	Producing
The learner	The learner
describes the ways a composer has varied a theme to create a theme and variations form	creates a theme and variations composition in which the theme is the unifying element
identifies in theme and variation form instances in which melody is not the prime unifying factor	
describes the characteristics of individual variations in a theme and variations form	
aurally identifies simple polyphonic forms, e.g., rounds and canons	sings and plays rounds, canons, and other simple polyphonic forms
identifies compositions in which the contrapuntal treatment of a subject (theme) is the principal formal device used to unify the work	sings or plays the subject of a contrapuntal composition
identifies the recurrence of the subject in a contrapuntal composition, e.g., a fugue	notates or represents graphically the subject of a contrapuntal composition
describes the pitch relationships between entrances of the subject in contrapuntal compositions	

FORM 4

Component Category

The learner perceives and produces compositions organized as set forms

Component Terms

Binary
Ternary
Minuet and trio
Theme and variations
Rondo
Passacaglia
Chaconne
Sonata form
Contrapuntal forms: found, canon, fugue

Learning Objectives

Perceiving	Producing
The learner	The learner
describes the various registers and voices in which the subject enters in contrapuntal compositions	
identifies contrasting sections in contrapuntal compositions, e.g., episodes in a fugue	
describes the function of the three sections in sonata form, e.g., exposition, development, recapitulation	
identifies the principal themes in the exposition of works in sonata form	notates or graphically represents the themes in the exposition in sonata form
identifies recurrences of the principal themes in sonata form	sings or plays themes from the exposition of works in sonata form
identifies when themes or portions of themes are utilized in the development of a work in sonata form	
aurally and visually identifies the introduction and coda in a composition and describes how they are related to the body of the composition	improvises and composes introductions and codas utilizing motives or themes employed in the composition

Component Category 4

The learner perceives and produces compositions organized as set forms

FORM 4

Component Terms

Binary
Ternary

Minuet and trio
Theme and variations

Rondo
Passacaglia
Chaconne

Sonata form
Contrapuntal forms: found, canon, fugue

Learning Objectives

Perceiving	Producing
The learner	The learner
	creates a coda by repeating the last phrase or period of a composition
identifies in an extended composition passages which connect or bridge thematic sections	
identifies the overall structure of a composition as a particular set form of music	creates a composition following a preestablished set form or an original model

Component Category 5

The learner perceives and produces compositions organized as free forms

Component Terms

- Prelude
- Fantasia
- Toccata
- Etude
- Nocturne
- Impromptu
- Rhapsody
- Overture
- Symphonic poem
- Aleatoric

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies traditional types of free forms, e.g., toccata, prelude, fantasia, etude	draws diagrams to represent the organization of particular free-form compositions
identifies compositions that do not follow a set design but are built around programmatic ideas	
describes how some musical forms are based on visual or literary ideas, e.g., art songs, symphonic poems	creates a free musical form based on a visual image or literary idea
identifies compositions in which the composer has created a musical form by combining random sounds	creates a free musical form employing environmental, electronic sounds, or in combinations
identifies compositions in which the composer has reserved sections for free improvisation, i.e., aleatoric or chance passages	performs free improvisations within aleatoric passages

Component Category 6

The learner perceives and produces compositions organized as compound forms

FORM 6

Component Terms

Instrumental forms: symphony, concerto, sonata, suite
Vocal/choral forms: cantata, oratorio, mass, opera, medley

Learning Objectives

Perceiving	Producing
The learner	The learner
describes the general characteristics of large instrumental choral works, e.g., operas, symphonies	creates a design that appropriately reflects the formal structure of an extended composition
identifies the parts or sections of large vocal/choral works using appropriate terminology, e.g., recitative, aria, chorus, and overture	
describes the primary characteristics of the sections in a multimovement composition, e.g., minuet, scherzo	
describes how the parts or movements in larger works relate to the overall structure of the composition	combines individual compositions or familiar songs to form larger works
identifies movements or sections of larger instrumental works	
aurally differentiates between first movements of large instrumental works, e.g., symphonies and concertos, and other movements	

Component Category

The learner perceives and produces compositions organized as compound forms

FORM 6

Component Terms

Instrumental forms: symphony, concerto, sonata, suite
Vocal/choral forms: cantata, oratorio, mass, opera

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how some musical works that are forms themselves, e.g., overtures, serve as introductions to larger compound musical forms	
describes specific types of instrumental music frequently included in large vocal forms, e.g., overture to an opera or oratorio	

STYLE

Style is that organizational component which has to do with the synthesis of all other components into a distinctive project of presentation, construction, or execution. Style pertains to compositions, to composers, to media, to periods, and to nations.

Component Category 1

The learner perceives and produces music according to the traditions and practices of specific periods of music history

STYLE 1

Component Terms

Articulation | Articulation styles | Expressive marks
Period style characteristics | Performance practices
Interpretation

Learning Objectives

Perceiving	Producing
The learner	The learner
describes how articulation relates to the general interpretation and expressiveness of a composition	
identifies basic types of articulations in music played and heard	plays or sings demonstrating the ability to utilize basic articulation styles such as leggiero, staccato, legato, portato, marcato, and tenuto
describes common articulation marks in terms of how they effect the length of tones, the connection of tones, and the attack and release of tones	sings or plays observing the articulation marks indicated in the music
	alters articulation marks in scores and parts to make them consistent with the historical style of the piece
	sings and plays indicating the ability to make decisions concerning articulation on the basis of the musical context as well as the articulation marks in the score

Component Category 1 (cont.)

The learner perceives and produces music according to the tradition and practices of specific periods of music history

STYLE 1

Component Terms

Articulation
Articulation styles
Expressive marks
Period style characteristics
Performance practices
Interpretation

Learning Objectives

Perceiving	Producing
The learner	The learner
	performs specific types of compositions using appropriate articulation styles, e.g., marches and chorales
identifies various kinds of expressive marks including those pertaining to tempo, dynamics, accent, phrasing, touch, and bowing	
describes how such terms as "andantino," "largo," and "adagio" indicate a general style as well as tempo	performs music adhering to accepted tempos and, where appropriate, styles indicated by Italian terms
describes the uses of rubato in music and types and periods of music where its use is most appropriate	performs using appropriate amounts of rubato
describes the types of expressive marks and the degree to which such marks would be used in a piece by a given composer	

Component Category 1 (cont.)

The learner perceives and produces music according to the tradition and practices of specific periods of music history

STYLE 1

Component Terms

Articulation
Articulation styles
Expressive marks
Period style characteristics
Performance practices
Interpretation

Learning Objectives

Perceiving	Producing
The learner	The learner
describes the alternation of classical and romantic tendencies in period styles	
correlates classical and romantic tendencies in music with the historical and artistic trends of a given period	
describes the relationship between various works from historical periods and the important events of the time	
describes the general context of a historical period in terms of events, socioeconomic factors, and cultural and aesthetic tendencies	

Component Category 1 (cont.)

The learner perceives and produces music according to the tradition and practices of specific periods of music history

STYLE 1

Component Terms

Articulation Articulation styles Expressive marks
Period style characteristics Performance practices
Interpretation

Learning Objectives

Perceiving	Producing
The learner	The learner
differentiates between expressive marks originally provided by the composer and those supplied by the editor	performs music adhering to authentic expressive marks and disregarding inappropriate additions to the score
traces composers' use of expressive marks from early to contemporary music	performs music from many periods to experience different historical uses of expressive marks
describes those factors that enter into determining performance practices for a given historical period, e.g., articulation, dynamics, durational values, tone quality, instrumentation, texture, balance, tempo, and ornamentation	
describes performance practices for a given period in terms of those factors most relevant to that period, e.g., rhythmic duration, tempo, dynamics, instrumentation, and ornamentation	performs utilizing appropriate performance practices for compositions from different historical periods

Component Category 1 (cont.)

The learner perceives and produces music according to the tradition and practices of specific periods of music history

STYLE 1

Component Terms

Articulation
Articulation styles
Expressive marks
Period style characteristics
Performance practices
Interpretation

Learning Objectives

Perceiving	Producing
The learner	The learner
compares performance practices for similar types and forms of music from different historical periods, e.g., similarities and differences in performing Baroque fugues and contemporary fugues	
analyzes the complete score of a work to understand the stylistic requirements of the work	performs a work or a section of a work attempting several different stylistic interpretations
compares the stylistic interpretations of several performances or recordings of the same work	
compares the stylistic authenticity of a transcription with the original version	transcribes or arranges a composition written in one style in a contrasting style
	arranges a period piece of music or a part of such a piece in a contemporary style

Component Category 1 (cont.)

The learner perceives and produces music according to the tradition and practices of specific periods of music history

STYLE 1

Component Terms

Articulation
Articulation styles
Expressive marks
Period style characteristics
Performance practices
Interpretation

Learning Objectives

Perceiving

The learner

identifies instances where transcriptions of works from historical periods do not adhere to the style characteristics of the period

analyzes a recorded version of a work to glean ideas for his own stylistic interpretation of the work

analyzes a vocal or choral text to determine the relationship between the content of the text and the musical interpretation of the work

analyzes the text of a composition to determine which words or phrases are the most important and how this should be translated into musical interpretation

analyzes the text of a composition to determine the relative importance of the text to the vocal line and accompaniment

Producing

The learner

performs transcriptions of period compositions using performance practices appropriate to the period

performs a wide variety of musical styles striving for authentic interpretation

Component Category 1 (cont.)

The learner perceives and produces music according to the tradition and practices of specific periods of music history

STYLE 1

Component Terms

Articulation
Articulation styles
Expressive marks
Period style characteristics
Performance practices
Interpretation

Learning Objectives

Perceiving	Producing
The learner	The learner
describes the musical characteristics of each historical period in terms of the components of music	
compares how particular musical components are used in two works from different style periods, e.g., melodic differences between a baroque and a classical composition	
describes the musical characteristics of each historical period in terms of the important uses of the medium, i.e., instruments, voices, tapes, and synthesizers	
describes the musical characteristcs of each historical period in terms of the internal formal structures and the overall (fixed and free) compositional forms employed	

Component Category 1 (cont.)

The learner perceives and produces music according to the tradition and practices of specific periods of music history

STYLE 1

Component Terms

Articulation
Articulation styles
Expressive marks
Period style characteristics
Performance practices
Interpretation

Learning Objectives

Perceiving	Producing
The learner	The learner
describes period styles in terms of the diversity of styles that emerge in any broad historical period, e.g., in twentieth-century music: serial composition, neoromanticism and neoclassicism, jazz and rock, computer, aleatoric and electronic music, impressionism, and expressionism	
analyzes and compares representative compositions from major style periods and identifies differences in their use of components, forms, and the performing medium	
aurally and visually identifies a composition as belonging to a particular historical period	
describes period styles in terms of the emphasis placed upon absolute and programmatic approaches to musical composition	

Component Category 2

The learner perceives and produces music according to the traditions and practices of specific composers

STYLE 2

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
aurally and visually identifies a composition as representing a given composer	
describes the musical style of a given composer in terms of his use of the components of music	performs compositions of a given composer in an appropriate style
describes the musical style of a given composer in terms of his use of a medium i.e., instruments, voices, electronic sound sources	
describes how the technical and aesthetic principles of a given composer influenced his creativity	
describes significant innovations and contributions which composers have made to the art of music	
analyzes and compares the music of representative composers from major historical periods	performs music of representative composers from major historical periods
analyzes and compares two or more compositions by a given composer and indicates the stylistic characteristics they have in common	

Component Category 2 (cont.)

The learner perceives and produces music according to the traditions and practices of specific composers

STYLE 2

Component Terms

Learning Objectives

Perceiving	Producing
The learner	The learner
describes and compares the music of two very different composers in terms of how each managed the components of music and the performing medium	
describes the extent to which the works of a given composer represent a historical period	
identifies instances where the style of a given composer deviates from the style of the period in which he lived	
evaluates a performance of a given composer's work for stylistic and interpretative authenticity	
describes the evolution of a composer's style from early to late works	
aurally identifies a composition as belonging to a given period of a composer's life	performs compositions representing different stages of a composer's creative output

Component Category 2 (cont.)

The learner perceives and produces music according to the traditions and practices of specific composers

STYLE 2

Component Terms

Learning Objectives

Perceiving

The learner

identifies a portion of a composer's work as belonging to a given "sub-style" within a given historical period, e.g., Haydn's romantic or Sturm and Drang period

identifies important works in a composer's creative output that summarize a style, deviate from an established style, or establish a new style

analyzes and describes a composer's style in terms of the emphasis placed on programmatic and absolute approaches to musical composition

describes important historical, social, personal, and cultural influences which affected a composer's compositional style

describes how the geographic area or country in which a composer lived influenced his style

describes how the technical skills of individual composers influenced their approaches to composition

Producing

The learner

STYLE 3

Component Category 3

The learner perceives and produces music according to the traditions and practices of geographic and nationalistic settings

Component Terms

Nationalism   Ethnic music   Folk music

Learning Objectives

Perceiving	Producing
The learner	The learner
identifies certain stylistic tendencies, e.g., rhythmic patterns, melodic types, vocal quality, and instrumentation, as being characteristic of the music of a given people or place	plays and sings music of a wide variety of different peoples and regions
describes the relative importance of nationalistic tendencies for different composers, countries, and periods of music history	
describes social-cultural circumstances which foster nationalistic tendencies in the music of a given people	
compares nationalistic styles, e.g., those of Germany, Russia, and Spain	
identifies and describes the techniques composers have employed to capture the style of some other country or people, e.g., French composers of Spanish music	creates accompaniments that reflect the styles of musics of different peoples and regions
describes how the collective characteristics of a given people, e.g., the French, tend to foster nationalistic traits in their music	

Component Category 3 (cont.)

The learner perceives and produces music according to the traditions and practices of geographic and nationalistic settings

STYLE 3

Component Terms

Nationalism Ethnic music Folk music

Learning Objectives

Perceiving

The learner

identifies important nationalistic composers from different periods of music history

distinguishes between broad style differences such as those between Eastern and Western styles and North American and South American styles

distinguishes between subtle differences in the music of a given people or the people of a region, e.g., the differences in the musics of the East, Central, and West regions of Central Africa

classifies music heard as coming from primitive or more civilized societies

classifies music according to various groupings such as Oriental, African, Moslem, South American, Latin American, and Black American

identifies and describes the use of indigenous folk music in the music of different peoples and regions

Producing

The learner

STYLE 3

Component Category 3 (cont.)

The learner perceives and produces music according to the traditions and practices of geographic and nationalistic settings

Component Terms

Nationalism   Ethnic music   Folk music

Learning Objectives

Perceiving

The learner

identifies and describes non-Western influences upon serious and popular American music, e.g., Hindu influences upon American rock music

compares music from different areas of the world that tend to have common stylistic characteristics, e.g., using a given instrument such as the guitar

aurally distinguishes between authentic and distorted renditions of the music of a given people or region

Producing

The learner

INSTRUCTIONAL SETTINGS

Music may be taught in a variety of settings. Traditionally, schools have scheduled general music, choral music, and instrumental music in the curriculum. Today, nonperforming courses such as music theory are to be found in many high schools along with classes in music appreciation, history, and literature. This section of the Guide presents guidelines for developing graded courses of study in general music, choral and instrumental music, and music theory. Each setting is discussed in terms of its purpose in the curriculum, appropriate teaching approaches, and the selection of the content for instruction. The section concludes with suggestions for developing a variety of specialized courses at the secondary school level. The implementation of such courses would, in most instances, broaden traditional curricular offerings in music. The suggestions are presented under the heading, "Extending Musical Opportunities."

General Music

Purpose

General music is the core of the music curriculum. It provides a broad base of musical skills and understandings upon which a comprehensive music education program is developed. First and foremost, it provides opportunities for students to become actively involved with the basic components of music. The purpose of general music is to help students (1) understand the function of music and how it is put together, (2) sharpen their perceptual skills, and (3) develop a personal set of values which will enable them to make informed musical judgments. General music provides experiences whereby students become sensitive to the world of sound around them and explore their individual musical potentials.

Content

Three factors must be considered in selecting the content of general music:

1. Not all content pertaining to music is of equal importance. The most important content for general music is that which enables learners to comprehend what is happening in a musical composition, whether they are listening to it or performing it.

2. The content selected must be appropriate to learners at each stage of development.

3. The content selected must be appropriate to the individual needs and interests of learners.

First, there is an accepted body of knowledge about music which must pervade all instruction in music, but particularly instruction in general music. This body of knowledge deals with the structural-stylistic dimensions of music which are referred to in the Guide as elemental, organizational, and stylistic components of music. Other content areas are appropriate for study in general music, provided this core area is effectively taught. The content delineated by the learning objectives in the Guide does not indicate all that can be taught, nor does it limit what can be taught. It does stress, however, what content should receive priority.

Second, not all content is appropriate for every learner, and not all learning objectives specified in the Components of Sound section of the Guide are appropriate for every learner in general music. Objectives must be selected for their appropriateness to particular learners and groups of learners.

In selecting objectives, attention must be directed to two aspects of each objective. Objectives indicate what is to be learned and, at the same time, specify how the idea or skill to be learned is to be demonstrated. The latter constitutes the behavioral dimension of each objective. Learning objectives must, therefore, be analyzed for their content difficulty as well as for the complexity of the learning behavior. Since each objective is written at a given level of complexity, objectives must be screened to ascertain whether the content is appropriate to the learner, even if the behavior is not, or vice versa. Selecting and screening objectives is a difficult task, but one that is essential if continuous learning is to occur in the core content areas of general music.

Third, in selecting content appropriate to the needs and interests of learners, the teacher must not sacrifice nor neglect essential areas of musical learning. Meeting the needs and interest of learners does not mean catering to their whims or to passing fads. The body of knowledge about music is essentially fixed; it changes only to the extent that music evolves as an art. It remains for teachers to exercise judgment in selecting repertoire and activities that are appropriate to teaching this body of knowledge.

A wide range of literature and teaching approaches is available for teaching any skill or idea. Therefore, teachers must select quality literature that is within the intellectual and emotional maturity of the learner. Likewise, teachers must select classroom activities that make essential learnings meaningful to students. This suggests that there is greater flexibility in selecting "how" music is to be taught than in "what" is to be taught. It also implies that the burden of making music come alive for students rests with teachers in the classroom. No amount of curriculum planning can replace effective teaching.

Approach

Learning in general music should be facilitated through an experimental or laboratory environment. Students should encounter music through a variety of carefully planned experiences which give them opportunities to:

Perform. In general music, performing must be considered in its broadest sense, i.e., each individual making music. The purpose of performance is to provide the student with a vehicle for demonstrating mastery of selected components and skills. Performance may involve singing, playing classroom instruments, using extended vocal sounds or environmental sounds, or producing sounds on a synthesizer.

Create and compose. Students should be encouraged to compose their own music. They should use their musical understanding to compare their own compositions with those of others, including great composers.

Develop aural skills. Listening pervades every musical activity and is a functional part of every dimension of musical learning. Listening, in this content, entails far more than hearing recorded music. It involves the development of sensitivity to sounds, i.e., the ability to discriminate whether sounds are accurately and authentically produced, and the ways in which sounds are organized.

Develop cognitive skills. Students should acquire a working knowledge of all components which comprise music. This entails developing abilities to discriminate, describe, and evaluate music using musical terminology. It further implies utilizing basic components in individual music-making.

Read music. Musical literacy includes the ability to interpret musical symbols and terms. Achieving literacy requires frequent and regular experiences in which attention is focused on interpreting musical symbols. Music heard must also be seen; music seen must be translated into sounds. The teaching of visual perception should be as natural and as important as aural perception.

Evaluate and criticize. Each student should develop a personal set of criteria for judging the music he hears and for determining its worth and meaning in his own life. He should learn to criticize, compare, and make informed judgments concerning all kinds of music, whether of his own making or from the literature.

The levels of proficiency which students may be expected to attain in general music will necessarily vary according to the abilities of students, the expertise of teachers, and the time devoted to musical instruction. There can be no fixed level of attainment that pertains to all schools in Ohio; however, in an effort to assist curriculum committees in identifying instructional outcomes, the Elementary Committee of the Ohio Music Education Association, in 1978-79, developed two sets of competencies, one for third grade, and one for sixth grade students (see Appendix) The competencies are based on the premise that students will receive general music instruction from fully certificated music specialists for at least the amounts of time indicated in Minimum Standards for Ohio Elementary Schools, 1970.

Choral Music

Purpose

When taught in an experiential context, choral music provides a medium through which students may develop individual performing skills and comprehensive musical understanding.

Content

As singers are engaged in studying, rehearsing, and performing choral literature, they must be made aware of the components of which music is composed and how a particular composer selected and used the components. Singers should also acquire skills which will enable them to participate in and enjoy choral singing as a lifetime activity.

The objectives which follow indicate four levels of musical learning. They do not correspond to specific grades or chronological age. Because individuals vary in ability and choral music is taught under a variety of conditions, the time required to achieve a given level cannot be specified; however, it is expected that Level III should be achieved by the time the average choral musician graduates from high school.

The objectives are organized into two categories: technical objectives, which include specific skills for effective choral singing, and learning objectives, which describe the structural stylistic dimensions of choral music. The learning objectives are presented under the headings which prevail throughout the Guide: perceiving and producing.

Approach

Choral experience goes well beyond the informal group singing of general music classes and should result in a high level of artistic achievement. Singers should develop individual and group performance skills through careful vocal training in large group, small ensemble, and individual contacts with qualified teachers. They should also use their accumulated vocal-choral skills to achieve a sensitive interpretation of a choral text. To produce these results, teachers must deliberately plan encounters with music from all periods, genres, and styles.

CHORAL MUSIC

/Level I/

Component Objectives

Pitch

Perceiving	Producing
The learner:	The learner:
identifies obvious deviations in intonation and classifies them as being sharp or flat	adjusts own pitch to produce effective unison with others singing the same part
	adjusts pitch to that of the entire ensemble
aurally and visually identifies phrases or melodic fragments as being repeated, different or sequential	
identifies repeated, different, or sequential patterns by letter names, syllables, or numbers	sightreads pitch patterns using letter names, syllables or numbers
differentiates between half and whole steps from aural or written examples	sings a given pitch then the major or minor second above or below it
describes the function of chromatic symbols (♯ , ♭ , ♮)	applies chromatic symbols when encountered in the score
aurally and visually identifies passages containing chromatic alterations	
aurally identifies major and minor tonalities	notates scales without key signatures according to the major and minor scale models
aurally identifies tonal centers in major and minor modes	writes key signatures for the required major and minor keys and places the tonic
discusses the differences between qualities of sounds in major and minor modes	

The learner:

describes the function of key signatures in identifying major keys including two sharps and two flats

identifies the need for chord changes in accompaniments to songs

Pitch (Cont.)

The learner:

sings with letter names major and minor scales for key signatures through two sharps and two flats

sings the tonal center of the tonic chord as the resolution of a dominant seventh chord

writes and sings with letter names the tonic chords for the required keys

sings the chromatic scale with syllables or a neutral syllable

maintains an independent melodic line with accompaniment

sings a melodic line while other voices are singing different lines

demonstrates musical independence by singing rounds, canons, partner songs, ostinati, or descants

improvises alternate ways of completing the last phrase of a composition

composes short warmup or reading exercises in required keys

Duration

The learner:	The learner:
associates 𝅗𝅥, ♩, ♪ with their equivalent rests	sightreads stepwise melodic compositions which employ 𝅝 , 𝅗𝅥 , ♩ , ♫, and 𝅗𝅥. rhythms
identifies and defines the interpretation of dotted whole, half, and quarter notes and their equivalent rests	performs dotted rhythmic patterns (𝅗𝅥. ♩, ♩. ♪) with accurate subdivision of the pulse
identifies easy syncopated figures, e.g., ♩𝅗𝅥♩, and ♪♩♪	accurately reproduces easy syncopated figures at sight, using words, rhythmic syllables, or counting, e.g., ♩𝅗𝅥♩ , ♪♩♪
	demonstrates proper accents in syncopated figures
identifies the tie and explains its function	demonstrates understanding of the tie in extending the duration of a tone
differentiates between slurs and ties	accurately performs slurs and ties
identifies a song by seeing and hearing the melodic rhythm	speaks, claps, or taps the rhythm of new compositions at sight
selects rhythmic patterns from songs to use as repetitive rhythm instrument accompaniments when appropriate	creates rhythmic instrumental accompaniments for songs when appropriate
describes the effect of the fermata 𝄐 and caesura //	observes the fermata 𝄐 and caesura // when performing
aurally and visually identifies the meter of a composition being studied	supplies the proper meter signature and bar lines for a piece of unmetered music
describes the function of the top and bottom numerals in a meter signature	
analyzes the metrical structure of compositions in simple duple, triple, and quadruple meters, e.g., 2/4, 3/4, 4/4	conducts in standard two-, three-, and four-beat patterns while singing in the appropriate meter

Duration (Cont.)

The learner:	The learner:
describes the function of the barline in determining meter in a composition	
discusses the relationship of meter to the flow of the text	
selects tempos for performance based on rhythmic character of the piece and the mood created by the text	
describes and evaluates the effect of tempo on presentation of a piece and on the text	
identifies terms and abbreviations which affect tempo, e.g., ritardando, rit.; rallentando, rall., and accelerando, accel.	observes and performs according to terms and abbreviations which affect tempo, e.g., ritardando, rit.; accelerando, accel.; and rallentando, rall.
	defines and interprets commonly used tempo terms, e.g., presto, allegro, moderato, andante, adagio

Loudness

The learner:

- detects imbalance in the ensemble and identifies the source
- describes sounds as loud or soft, louder or softer
- evaluates and criticizes the balance of the group's performance, individual performance, and the performance of other groups
- describes changes in loudness using proper terminology, e.g., forte, piano, crescendo, decrescendo
- identifies Italian and English equivalents for the following: pp, p, mp, mf, f, ff, < and >
- describes dynamic changes as occurring gradually or abruptly
- assesses how changes in range, tempo, texture affect changes in loudness

The learner:

- sings at dynamic levels which enhance the balance of the ensemble
- produces loud and soft sounds without distortion
- adapts dynamic levels to the size and loudness of both large and small ensembles
- sings a single pitch, a melodic fragment, a melody, or an entire song at different levels of loudness
- sings a sustained pitch or a phrase demonstrating gradually changing dynamics, e.g., < >
- sings various dynamic effects in response to score markings, conductor's direction, or verbal suggestion
- designs and performs dynamic schemes for familiar or original compositions
- demonstrates the importance of a vocal line (melody, voice part, or countermelody) to a balanced performance

Timbre

The learner:	The learner:
detects weaknesses in ensemble blend and identifies the source	adjusts vowel qualities to enhance the overall tone quality of the ensemble (blend)
analyzes his/her own voice in terms of tone quality	demonstrates the ability to control and utilize tone colors for expressive purposes
evaluates the expressiveness and interpretattion of a performance in terms of tone color	
defends the use of timbres as appropriate to expressing the particular intent of a text	produces a variety of tone colors depending upon the qualities of the song being sung
indicates when tone colors are appropriate or inappropriate for a particular style of music, e.g., country and western vs. art song	
distinguishes between accompanied and unaccompanied choral examples	sings with and without accompaniment, judging which is more appropriate for a particular selection
	sings both accompanied and unaccompanied choral literature
identifies rhythm instruments for accompaniment to songs according to their tone color, when appropriate	employs percussion instruments in accompaniments according to qualities of the sounds they produce
compares the tonal resources of a band or orchestra with those of a chorus	

Texture

The learner:

identifies unison chant as monophony

discusses textural qualities of a piece of music in terms of the number of voices and spread (range) of parts

describes the texture of pieces in which composers have combined two or more melodies

follows a voice line in a polyphonic composition

identifies when a melody or subject in a polyphonic texture is imitated

describes how an accompaniment supports a melodic line or voice parts

The learner:

improvises chants to express extramusical ideas and identifies them as monophony

changes the texture of a piece by switching voice parts

performs rounds and canons in an ensemble

sings three-part rounds or part songs with facility

sings familiar songs or melodies at the interval of a fourth or fifth (organum) to experience a form of polyphony

performs examples of both polyphonic and homophonic literature

creates and sings counter melodies, descants, and ostinati to accompany familiar melodies

Form

The learner:	The learner:
identifies a phrase as a formal entity	sings complete musical phrases
	selects and sings in isolation the theme or principal melody of a piece
identifies phrases and sections of pieces as being repeated, similar, or contrasting	
aurally and visually identifies binary and ternary song forms	designs physical movements to reinforce the formal structure of compositions for performance
identifies and defines verse, chorus, and refrain	
aurally and visually identifies introduction, interlude, and coda	
identifies and describes the function of the double bar, repeat signs, first and second ending, da capo, and fine	observes the formal markings in the choral score, e.g., ⌈1 , ⌈2 , ||: :||, Da Capo, Fine

Style

The learner:	The learner:
describes in lay and musical terms the stylistic characteristics of various types of music in terms of tempo, tone color, loudness, etc.	performs with tone color, articulation, tempo, and loudness appropriate to the type of music being sung
differentiates among various types of songs, e.g., marching songs, novelty songs, partner songs, rounds, spirituals, national anthems, etc.	projects the mood and meaning of the text being sung
	performs ethnic rhythms, e.g., Spanish or Latin American, with proper accent and articulation
defines in individual terms the meaning of Italian and English markings used in the score to suggest style	observes stylistic markings in the score and sings accordingly, e.g., dolce, allegro, vivace, adagio, doloroso
distinguishes between broad style differences such as those between Eastern and Western styles, and North American and South American styles	

Technical Objectives

The learner:

reflects the mood of a song in facial expression

consistently produces an acceptable tone appropriate to physical maturity and free of muscular tension

produces tones with proper attack and release

matches pitches produced vocally by peers or teachers or produced by instruments

habitually practices good posture when singing

exerts conscious control over the breathing mechanism

employs breath control to sustain a tone or sing a complete phrase

produces pure vowel sounds and articulate consonants

adapts word pronunciation to produce uniform ensemble diction

sightreads complete stepwise melodic passages

sings in a range appropriate to physical maturity and without strain

Component Objectives

Pitch

Perceiving	Producing
The learner:	The learner:
aurally identifies the cause of obvious intonation deviations	
aurally and visually identifies the following intervals: major and minor seconds, major and minor thirds, perfect fourths, perfect fifths and perfect octaves from any given note in the key of C major	sings intervals of a major or minor second, major or minor third, and perfect fifth and octave from any given pitch within an appropriate range
	imitates the melody in parallel thirds or sixths
identifies the phrase structure of a melody	
describes melodies or voice parts in terms of their shape (scalewise, chordwise, sequential, etc.) and their relation to each other	
identifies entire scales or scale fragments as they occur in melodies	composes melodies or accompanying parts using scale patterns or melodic fragments
identifies melodies, themes, or melodic fragments when they are repeated in a composition	
identifies the members of a triad as root, third, or fifth	writes and sings the tonic chords in the required major keys
identifies the tonic triad when it appears as a melodic device	improvises accompanying lines by singing chord roots

Pitch (Cont.)

The learner:

identifies major key signatures through four sharps and four flats and minor key signatures through two flats

visually and aurally identifies the root of a major chord, particularly tonic and dominant chords

identifies the altered leading tone as an element of the harmonic minor mode

identifies the repeated use of chromatic symbols as transitions or modulations to other keys

The learner:

writes key signatures for the above suggested keys and places the tonic

sings major and minor scales through four sharps and four flats with letter names and syllables

sings a chromatic scale with letter names of syllables

composes and performs short warmup or reading exercises utilizing the diatonic or chromatic scales listed above

Duration

The learner:	The learner:
detects the absence of pulse or meter in musical examples	maintains a steady tempo throughout a composition
	performs nonmetric music, e.g., chants and street calls
identifies all note and rest values encountered in choral scores	accurately interprets all note and rest values encountered in choral scores
differentiates between quarter and eighth note triplets and their relative time values	accurately interprets quarter and eighth note triplets in compositions in any meter
differentiates between common (C) and cut time (¢) and their equivalents (4/4, 2/2)	accurately performs compositions in common (C) and cut time (¢)
aurally and visually differentiates among various metric schemes and analyzes their structure, e.g., 3/8, 2/4, 3/4, 2/2, 3/2, 6/8, 9/8	accurately interprets duple, triple, and quadruple meters in song literature, e.g., 3/8, 2/4, 3/4, 4/4, 2/2, 3/2, 6/8, 9/8
discusses the relationship of meter and pulse to text	
defines and interprets terminology affecting tempo, e.g., vivace, lento, largo, allegretto, and andantino	performs at tempos suggested by Italian terms and other tempo markings

Loudness

The learner:	The learner:
detects weaknesses in ensemble balance and identifies the source	adapts dynamic levels according to the importance of the vocal line and the chord member being performed
evaluates the appropriateness of dynamics to portray the meaning of a song	controls dynamics for expressive purposes
verbalizes the intent of terms, or abbreviations, and conductors' gestures affecting loudness	sings with obvious and subtle changes in loudness in response to oral suggestions, or conductors' gestures, printed terms and symbols
determines the length of a dynamic change in terms of measures or beats	
detects through score analysis where dynamic climaxes in a composition occur	adapts dynamic levels in response to the rise and fall of the vocal line and the intensity of the harmony (tension and release)
	experiments with various dynamic treatments of a phrase or section to determine how it best may be expressed
identifies ways in which accents create or support musical effects suggested by the text	
detects and defines special dynamic effects, e.g., sforzando and fortepiano and their abbreviations	accurately performs passages containing accents, sforzando, and fortepiano effects
identifies the function of "subito" (sub.), "memo" and "piu" in connection with loudness and defines their interpretation	observes and performs dynamic changes in response to "subito" or "sub.," "memo" and "piu"

Timbre

The learner:	The learner:
suggests how vowel colors and tone quality may be changed to improve ensemble blend	adapts vocal tone quality and vowel color to improve ensemble blend
	experiments with "breaks" between singing registers to bridge changes smoothly or eliminate them
analyzes individual vocal qualities and suggests types of vocal qualities appropriate for a specific song or solo passage	selects and performs with tone colors appropriate for a specific passage or song
describes timbre differences between male and female voices	experiments with timbres by interchanging voice parts
describes how changes in timbre produce contrast and variety in music	
chooses instrumentation appropriate to accompany contrasting selections in the repertoire	
compares tone colors appropriate for performing music of different periods and genres	performs music selected from a variety of historical periods or genres applying appropriate tone qualities to each
compares tone colors utilized in various types of ensembles, e.g., madrigal group, barbershop quartet, or swing choir	employs tone colors appropriate to the type of ensemble, e.g., madrigal group, barbershop quartet, swing choir
differentiates among various combinations of sound sources or combines musical forces, e.g., choir with orchestra, male or female chorus, large ensemble or small ensemble	

Texture

The learner:	The learner:
distinguishes between two or more related melodic lines performed simultaneously	independently performs and maintains a single line in multiple-voiced compositions
aurally differentiates among monophonic, homophonic, and polyphonic textures	sings compositions in multiple voice harmony and multiple voice polyphony
analyzes a choral score and identifies the texture as being homophonic or polyphonic	
identifies textural variations within a composition, e.g., solo with choral accompaniment versus full chorus, linear versus harmonic texture	
identifies aurally and visually passages that are imitative or sequential	charts or diagrams imitative figures as they affect the structure of a selection
aurally differentiates between fugal and canonic imitation	performs compositions employing imitation
compares textures from various historical periods	

The learner:

traces themes or motives as they recur in a choral selection

identifies and describes choral forms as strophic or through composed

identifies single movement choral forms e.g., anthem, chorale, ballad, madrigal, motet, Kyrie

Form

The learner:

demonstrates understanding of form by singing only designated sections or themes in a composition, e.g., singing only the 'A' section while other voices perform the entire work

follows instructions to "begin at the repeat" or "at the 'B' section" rather than rehearsal letters or numbers

The learner:	Style The learner:
identifies and defines the function of all Italian and English score markings and symbols in the music being studied	
plans presentations of choral works according to the Italian or English terms and symbols which suggest how the piece should be performed	applies knowledge of stylistic markings in rehearsing and performing in large or small ensembles
evaluates the appropriateness of dynamics of performance to portray the meaning of a song	sings choral works illustrating sensitivity to the mood and meaning of the text
identifies the characteristics of selected folk styles, e.g., spirituals, Spanish or Latin-American, non-Western	performs folk compositions of various ethnic cultures with appropriate stylistic treatment
	employs tone colors appropriate to the type of ensemble, e.g., madrigal group, barbershop quartet, swing choir, full chorus
differentiates among the styles of the respective historical periods of music literature and the genre which the piece represents	sings with tone colors appropriate to the musical period or genre of the work being performed
describes how articulation relates to the general interpretation and expressiveness of a composition	sings demonstrating the ability to utilize basic articulation styles such as leggiero, staccato, legato, marcato, and tenuto
identifies basic types of articulations in music sung and heard	sings observing the articulation marks indicated in the music
	performs specific types of compositions using appropriate articulation styles, e.g., chorales vs. dance or marching songs

Style (Cont.)

The learner:

analyzes the text of a composition to determine which words or phrases are the most important and how this should be translated into musical interpretation

The learner:

sings indicating the ability to make decisions concerning articulation on the basis of the musical context as well as the articulation marks in the score

Technical Objectives

The learner:

sustains breath flow in order to sing complete musical phrases

sings a vocal line maintaining the level of pitch throughout

maintains a voice part in company with others singing the same part in a two- or three-part homophonic or polyphonic texture

sings diphthongs with proper emphasis on sustained vowel sound and vanish

sings songs with non-English texts, e.g., "Dona Nobis Pacem" with proper pronunciation and vowel modifications

sightreads melodies that include skips of a third, fourth, or fifth when they are members of the tonic triad

sightreads melodies including steps and skips of a major or minor sixth with chordal accompaniment

follows a specific vocal line in a three- or four-part texture

utilizes "head voice" or falsetto to extend upper singing range

adjusts vowel colors and individual pitch to conform to the intonation of the group

demonstrates poise and effective stage presence in performance

Component Objectives

Pitch

The learner:	The learner:
	demonstrates the ability to achieve "perfect" tuning of all degrees of the scale as appropriate to the harmonic structure, e.g., tuning the third or the leading tone in a major tonality
accurately identifies the voice part carrying the melody in a choral arrangement or composition	
aurally and visually identifies all major, minor, and perfect intervals	sings all major, minor, and perfect intervals within one octave
identifies all pitch altering symbols including double sharps and double flats	alters pitches affected by any chromatic symbol, including double sharps and double flats
identifies all major keys through four sharps and four flats and their relative minors	sings with letter names and writes key signatures for all major and harmonic minor scales through four sharps and four flats
identifies the starting pitch of a specific part when the tonic chord is given	sings the root, third, or fifth of any major or minor triad when two of the pitches are given
identifies tonic, dominant, subdominant chords as they appear as melodic figures	writes the tonic, dominant, and subdominant triads in required keys
identifies tonic, dominant, and subdominant triads as being in root position or inverted	
differentiates between triads and seventh chords in terms of harmonic tension or quality	
identifies the source of dissonance in a particular chord and how it may be resolved	resolves dissonances spontaneously in an improvisatory setting

Pitch (Cont.)

The learner:	The learner:
identifies harmonic and melodic devices used to emphasize text, e.g., melodic climax, melisma, dissonance, harmonic tension, or harmonic rhythm	
differentiates among major, minor, chromatic, and pentatonic scales	composes and performs melodies or melodic fragments based on major, minor, chromatic, or pentatonic scales

Duration

The learner:	The learner:
recognizes augmentation and diminution when used as a variation technique in a voice part	
differentiates between traditional and irregular meters (5/4, 7/8)	
places accents properly in passages in 5/4, 7/8, or other irregular meters	observes proper accents in singing all traditional and irregular meters, including 5/4, 7/8
identifies the meter of sections or measures in compositions employing metrical changes with or without meter signatures provided	performs compositions employing metrical changes
analyzes syncopated figures including ties across barlines	accurately performs syncopation within and across bar lines

Loudness

The learner:	The learner:
determines subtle discrepancies in ensemble balance and identifies the source	adjusts individual volume to produce effective ensemble balance
identifies and defines dynamic nuance, including crescendo, diminuendo, decrescendo, morendo, and their abbreviations or symbols	observes dynamic markings in performance, including sudden and gradual changes in loudness, e.g., crescendo, decrescendo, diminuendo, morendo, and their abbreviations and symbols
	shapes dynamic interpretation according to the rise and fall of the vocal line
detects and defines special dynamic effects, e.g., sforzando and fortepiano	
visually and aurally differentiates between passages having tapered or terraced dynamics	

Timbre

The learner:	The learner:
detects tone colors that detract from or contribute to ensemble blend	adjusts timbre to the size and tone color of the ensemble
identifies tone colors appropriate to the expression of a variety of texts	predetermines tone colors appropriate for performing music involving a variety of texts
judges whether accompanied or unaccompanied performance is more appropriate to the presentation of particular choral pieces	
analyzes recorded examples of representative literature to determine tone qualities appropriate to the performance of music of many periods, styles, and genres	predetermines tone colors appropriate for performing music of various periods, styles, and genres by studying the score

Texture

The learner:	The learner:
	sings compositions in four or more parts in harmonic or contrapuntal textures
aurally and visually identifies subject and countersubject in a fugal composition and their points of entry	charts or maps the entrances of subject and countersubject in a fugal composition
identifies additional textural devices, such as pedal tone, descant, ostinato	
associates characteristic textures with historical periods	
identifies composers whose works are characteristically homophonic or polyphonic	applies understanding of texture to the performance of the music of representative composers whose works are characteristically homophonic or polyphonic

Form

The learner:	The learner:
identifies and traces a cantus firmus in a choral composition	diagrams or otherwise indicates the presence and development of a cantus firmus
distinguishes among larger choral forms which consist of more than one movement, e.g., opera, oratorio, mass, musical comedy operetta	
identifies movements of larger works, e.g., the major sections of the mass	
distinguishes among smaller choral forms, e.g., madrigal, motet, anthem, popular song	
	sings an expanding repertoire of choral forms, including madrigals, anthems, motets and movements from larger works

Style

The learner:	The learner:
	demonstrates an understanding of the components of larger choral works by singing recitatives, arias, duets, quartets, and choruses in traditional styles
	applies knowledge of all common Italian and English style markings and their symbols in rehearsing and performing choral works
analyzes selected choral recordings to determine the characteristic performance practices of specific periods and genres of music	performs compositions of various nationalities and composers according to accepted performance practices
	adjusts tempo, timbre, and dynamics to the qualities of the text, when applicable
explores musical resources to determine the meaning of stylistic terms and markings encountered in the choral literature being studied	
identifies the characteristics of selected national styles, e.g., Russian, Italian, American	
associates representative composers with historical periods and styles in which their compositions were written, e.g., Bach with baroque, Wagner with Romantic opera	adjusts tempo, timbre, and dynamics as appropriate to performing different genres, historical periods, or composers
criticizes live and recorded performances in terms of the authenticity of style, e.g., tone qualities, dynamic treatment, tempo	
describes how such terms as andantino, largo, and adagio indicate a general style as well as tempo	performs music adhering to accepted tempos and, where appropriate, styles indicated by Italian terms

Style (Cont.)

The learner:	The learner:
traces composers' use of expressive marks from early to contemporary music	performs music from many periods to experience different historical uses of expressive marks
analyzes a vocal or choral text to determine the relationship between the content of the text and the musical interpretation of the work	
analyzes a recorded version of a work to gather ideas for his own stylistic interpretation of a choral piece	performs a wide variety of musical styles striving for authentic interpretation
compares how particular musical components are used in two works from different style periods, e.g., melodic differences between a Baroque and a Romantic composition	
describes the musical characteristics of each historical period in terms of the important uses of the medium, i.e., instruments, voices, tapes, synthesizers, etc.	
analyzes and compares representative compositions from major style periods and identifies differences in their use of components, forms, and performing media	
aurally and visually identifies a composition as belonging to a particular historical period	
describes and compares the music of two very different composers in terms of how each managed the components of music and performing media	

Style (Cont.)

The learner:

identifies certain stylistic tendencies, e.g., rhythm patterns, melodic types, vocal quality, and instrumentation, as being characteristic of the music of a given people or place

classifies music heard as coming from primitive or more civilized societies

identifies and describes the use of indigenous folk music in the music of different peoples, regions, and composers

compares music from different areas of the world that tend to have common stylistic characteristics, e.g., using a given instrument such as the guitar

The learner:

sings music of a wide variety of different peoples and regions

Technical Objectives

The learner:

maintains a voice part in company with other voices singing the same part in a homophonic or polyphonic texture involving four or more parts

adapts diction, articulation, and vowel colors to the demands of the text in a variety of English dialects and in foreign languages

sightreads melodies which include skips of the third, fourth, fifth, sixth, and octave

sightreads melodies based upon major, minor and pentatonic scales

sightreads entire compositions of the difficulty of a chorale in company with other voices singing the same part

follows a specific vocal line in any grouping of voices

interprets a musical phrase in terms of both musical contour and inflection of the text

adjusts vowel colors and dynamics to produce effective blend and balance

sings individually a vocal line in a two-part setting maintaining accuracy and pitch

demonstrates poise and effective stage presence in performance

conducts in traditional duple, triple, and quadruple conducting patterns

Component Objectives

Pitch

The learner:	The learner:
aurally and visually identifies all major, minor, and perfect intervals plus augmented and diminished fourths, fifths, and octaves	sings all major, minor, and perfect intervals plus augmented and diminished fourths and fifths within one octave
identifies tonal centers in modulations or transitional passages	
identifies all major and minor keys and their relative and parallel minors	sings major and minor triads with letter names from any note
identifies tonic, dominant, and subdominant triads and seventh chords in cadential passages	
identifies diminished seventh chords and their resolutions	
identifies modes as they are encountered in choral compositions	
identifies the scale structure of compositions based on pentatonic or whole-tone scales	sings whole tone and pentatonic scales and songs with letter names
identifies embellishing figures, including turns, mordents, grace notes, and appoggiaturas	accurately performs embellishing figures, including turns, mordents, grace notes, and appoggiaturas
recognizes inversion, retrograde, and transposition when used as variation techniques	
identifies tone rows when stated in original form	sings compositions based on serial techniques
traces tone row variations	
identifies compositions which employ quartal harmonies	sings compositions involving quartal harmonies

Duration

The learner:	The learner:
analyzes polyrhythmic figures to determine accents and metric groupings	performs compositions which employ polyrhythms
identifies polymetric passages and analyzes them for accent groupings	accurately performs passages involving polymeters
identifies rhythmic devices used to alter rhythmic flow, e.g., hemiola	accurately performs cross-rhythmic effects, e.g., polyrhythms and hemiola
analyzes metric groupings in nontraditional subdivisions of the pulse, e.g., 3-2-3 in 8/8 meter	sings compositions which include mixed metric patterns and nontraditional subdivisions of the pulse, e.g., 3-2-3 in 8/8 meter

Loudness

The learner:	The learner:
identifies and defines Italian and other foreign language dynamic terms when encountered in choral works	accurately observes and interprets dynamic markings as encountered in the musical scores being sung
evaluates performance to determine the appropriateness of dynamics to the style, historical period, or performance practice of a choral selection	adjusts loudness to demonstrate understanding of performance practice of a particular historical period, composer, or genre

Timbre

The learner:	The learner:
	assists in arranging singers and acoustics in order to produce improved blend or better tone quality
discriminates among tone colors of voices or accompaniments appropriate to any performance practice, genre, or type of ensemble	maintains tone quality appropriate to a style period or genre
identifies tone colors approprite to perform the music of various composers and nationalities through analysis of selected recorded examples	performs music of various composers and national schools with appropriate timbre

Texture

The learner:

aurally and visually identifies compositions which are neither homophonic or polyphonic in texture, but mixtures thereof

studies the texture of a choral score and suggests its composer or style period

The learner:

sings compositions which utilize a variety of textures, including serial techniques

improvises a contrapuntal line to accompany a familiar melody

The learner:

identifies motives, hocket figures, imitations, and variations as they contribute to the formal structure of a composition

identifies variation techniques as they apply to form, e.g., thematic development, augmentation, diminution, inversion, transposition, crab or retrograde, and fragmentation or motivic development

traces the evolution of selected choral forms through the periods of music history in which they have existed

Form

The learner:

performs motives, themes in inversion, retrograde, or inversion to demonstrate understanding of these variation techniques

demonstrates understanding of form through interpretation of repeated or contrasting sections of a piece

Style

The learner:	The learner:
identifies and defines from the score all Italian, and other foreign language terms which affect the style of performance	
associates stylistic characteristics with appropriate periods, composers, or idioms, e.g., the tonal austerity of the Renaissance with the richness of late nineteenth-century compositions	adapts performance to the genre and purpose of song, e.g., an oriental serenade or a Spanish dance song
	shapes musical performance in terms of understanding of performance practices, historical periods, composers, and genres
compares the stylistic mannerisms of composers within the same historical periods, e.g., Bach and Handel	interprets the use of dissonances, melismas and other effects as they illustrate or emphasize text
describes the uses of rubato in music and the types and periods of music in which its use is most appropriate	performs using appropriate amounts of rubato to enhance the interpretation of a choral work
describes the types of expressive marks and the degree to which such marks would be used in a piece by a given composer	
describes performance practices for a given period in terms of those factors most relevant to that period, e.g., rhythmic duration, tempo dynamics, instrumentation, texture, and ornamentation	performs utilizing appropriate performance practices for compositions from different historical periods

Style (Cont.)

The learner:	The learner:
compares performance practices for similar types and forms of music from different historical periods, e.g., similarities and differences in performing baroque fugues and contemporary fugues	
analyzes the complete score of a work to understand the stylistic requirements of the work	performs a work or a section of a work attempting several different stylistic interpretations
describes the musical characteristics of each historical period in terms of the components of music	
describes period styles in terms of the diversity of styles that emerge in any broad historical period, e.g., in twentieth century music: serial composition, neoromanticism, neoclassicism, jazz and rock, aleatoric, impressionism, and expressionism	
describes the relationship between works from various historical periods and the important events of the time	
describes the general context of a historical period in terms of events, socioeconomic factors, and cultural and aesthetic tendencies	
aurally and visually identifies a composition as representative of a given composer	
describes the musical style of a given composer in terms of his use of the components of music	performs compositions of given composers in appropriate styles

Style (Cont.)

The learner:

analyzes and compares the music of representative composers from major historical periods

describes musical style in terms of a given composer's use of a medium, i.e., instruments, voices, electronic sound sources

describes how the technical and aesthetic principles of a given composer influenced his creativity

describes significant innovations and contributions which composers have made to the art of music

analyzes and compares two or more compositions by a given composer and indicates the stylistic characteristics they have in common

describes the extent to which the works of a given composer represent a historical period

identifies instances in which the style of a given composer deviates from the style of the period in which he or she lived

identifies important works in a composer's creative output that summarize a style, deviate from an established style, or establish a new style

describes important historical, social, personal, and cultural influences which affected a composer's style

describes how the geographic area or countries in which composers lived influenced their style

The learner:

performs music of representative composers from major historical periods

Style (Cont.)

The learner:

describes how the technical skills of individual composers influenced their approaches to composition

describes the relative importance of nationalistic tendencies for different composers, countries, and periods of music history

describes social-cultural circumstances which foster nationalistic tendencies in the music of a given people

compares nationalistic styles, e.g., those of Germany, Russia, and Spain

describes how the collective characteristics of a given people, e.g., the Italians, tend to foster nationalistic traits in their music

classifies music according to various groupings, such as Oriental, African, Moslem, Indian, Latin American, and Black American

identifies and describes non-Western influences upon serious and popular American music, e.g., Hindu influences upon American rock music

aurally discriminates between authentic and distorted renditions of the music of a given people or region

The learner:

Technical Objectives

The learner:

individually maintains a voice part in any musical texture

sings with appropriate diction and pronunciation in a variety of languages and dialects, including English, Italian, Latin, and other foreign languages

sightreads his/her own voice part in tonal literature, e.g., a Bach chorale

Instrumental Music

Purpose

The study and performance of instrumental music provides a highly specialized medium for understanding music as an art. Instrumental experiences should develop technical facility, interpretive ability, and a high degree of musical understanding.

Content

As instrumental students are engaged in studying, rehearsing, and performing instrumental literature, they must become aware of the essential components of which music is composed and how composers select and use them. Instrumentalists should also acquire the skills and understandings which will enable them to participate in and enjoy group performance throughout their lives.

The objectives which follow are organized into two general categories: technical objectives, which include reading, articulation, and manual skills for producing and reproducing music; and learning objectives, which describe the structural-stylistic dimensions of instrumental music. The learning objectives are presented under the headings which prevail throughout the Guide: perceiving and producing. It is expected that the average instrumental students will complete four levels of objectives by the time they have finished school.

Approach

Instrumental experience should result in attaining a high level of artistic achievement. Students must be given every opportunity to develop individual and group performing skills through large group, small ensemble, and individual instruction provided by qualified teachers.

INSTRUMENTAL MUSIC

/Level I/

Component Objectives

Pitch

Perceiving	Producing
The learner:	The learner:
identifies all notes on the staff appropriate to the instrument plus one leger line above and below the staff	
identifies obvious deviations in intonation including incorrect pitches	demonstrates an understanding of the effect of instrument length on pitch, e.g., trombone or tuning slide
identifies and explains the function of chromatic alterations, e.g., # , ♭ , and ♮ .	alters pitches in response to chromatic symbols
	performs passages using chromatic alterations
identifies pitches and pitch patterns that are repeated or different	imitates short tonal patterns by ear, both vocally and with the instrument
	improvises ascending and descending pitch patterns as suggested or from aural examples
aurally and visually identifies melodic phrases	performs complete melodic phrases consistently
aurally recognizes major and minor tonalities	
identifies scales as being major, minor, or chromatic	performs major scales through two sharps and two flats from notation
	performs a chromatic scale from "C" (winds only)

Pitch (Cont.)

The learner:

differentiates between whole and half steps in scale-wise patterns

identifies major key signatures through two sharps and two flats

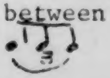
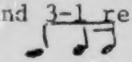
The learner:

performs whole and half steps above or below any given note in the middle register

writes key signatures for required scales (winds only)

composes and performs brief melodic exercises for the instrument being studied

Duration

The learner:	The learner:
aurally and visually identifies successive rhythm patterns as same or different	repeats rhythm patterns from an aural example
	performs with a steady beat
identifies the meter of a composition by ear	determines and writes the meter signature in an unmarked excerpt
describes the function of top and bottom numerals or symbols in meter signatures	conducts in two-, three-, or four-beat patterns
identifies all note values through sixteenth notes and their corresponding rests	performs all note values through eighth notes and their equivalent rests
distinguishes between 2-1 and 3-1 relationships, e.g.,  vs. 	performs eighth note triplet figures observing accurate subdivisions of the beat
identifies and describes the values of notes found in dotted rhythmic figures, e.g., 𝅗𝅥. ♩, ♩. ♪	performs 𝅗𝅥. ♩ and ♩. ♪ dotted rhythm patterns observing proper subdivision of the beat
selects rhythmic patterns from music being studied to be used as rhythmic accompaniments or studies	composes and performs rhythmic phrases containing all rhythmic values included at this level
identifies and describes the function of simple duple, triple, quadruple, and compound meters, e.g., 2/4, 3/4, 4/4, 6/8	performs music written in simple duple, triple, quadruple, and compound meters
	performs ♩. and ♫♪ in 6/8 meter observing proper subdivisions of the beat
describes the effect of the fermata 𝄐 and caesura // on the rhythmic flow of a composition	observes 𝄐 and // in reading new literature and in performance

Duration (Cont.)

The learner:	The learner:
describes the function of the tie in increasing the duration of a sound	applies knowledge of ties in rehearsing and performing music
differentiates between slurs and ties	performs compositions which include slurs and ties making proper distinctions
identifies a familiar composition by reading and reproducing its rhythm	
identifies common terms and markings which affect tempo, e.g. ritardando, rallentando, accelerando, and their abbreviations	observes and responds to terms and abbreviations which affect tempo

Loudness

The learner:	The learner:
	plays a sustained tone gradually increasing and decreasing its loudness
	produces accented tones without tonal distortion
identifies ensemble imbalance and the cause of imbalance	adjusts loudness to conform to the balance of the ensemble
differentiates among the dynamic levels of various performing ensembles and sections of the band or orchestra	explores the dynamic performance levels appropriate to various combinations of instruments
identifies and defines common abbreviations for dynamic terms, e.g., f, mf, p, mp,	produces dynamic effects required by markings in the score being studied or performed
describes changes in dynamics as occurring quickly or slowly	maps or otherwise indicates graphically the dynamic scheme in a musical composition
describes how frequently dynamic changes occur in a passage or selection	

Timbre

The learner:

- aurally and visually identifies common wind, string, and percussion instruments
- identifies percussion instruments that are pitched and nonpitched
- classifies and describes in original terms the tonal differences between most familiar wind and string instruments
- compares instrumental timbres with the materials used in constructing instruments
- discriminates among the sounds of various brass and woodwind sections of the band or strings in the orchestra

The learner:

- tape records own performance in order to evaluate the tone quality and compare it with models provided
- performs in a variety of large and small ensembles with sensitivity to the quality of tone required by each
- produces tone color which blends with other instruments in the same section
- performs moderate variations of loudness without distorting tone quality
- experiments with altering the timbre of the instrument through mutes, playing into a music stand or echo chamber

Texture

The learner:	The learner:
distinguishes between the presence of single sounds and multiple sounds	
describes textures in works being studied as thick or thin, heavy or light	experiments with octave transposition and describes the effect on texture
analyzes and describes the impact of the addition of an instrument or instruments to a given texture	alters the textural qualities of a piece by suggesting changes in instrumentation
distinguishes between two related parts being performed simultaneously	individually maintains an independent part in a round or canon in company with others
	improvises or composes ostinati or countermelodies as accompaniment figures

Form

The learner:	The learner:
recognizes a musical phrase as a formal component	accurately reproduces a musical phrase as it is marked or as it comes to natural closure (cadence)
identifies themes used to generate whole compositions	
identifies and defines formal markings, e.g., repeat signs, first and second endings, capo	observes and accurately interprets repeat signs, first and second endings, and da capo markings
aurally and visually analyzes pieces written in binary or ternary song form	
identifies the basic structure of a march employing terms such as "break strain," "trio"	
differentiates among various forms of music such as march, waltz, overture, medley	performs a variety of examples of short musical forms, e.g., march, dance, overture, medley

	Style
The learner:	The learner:
identifies given examples as being legato or staccato styles of articulation	produces tones with attack and release appropriate to the nature of the music being played
visually and aurally identifies articulations that are staccato, legato, or slurred	plays examples of staccato and legato articulations from notation
	performs slurred or tongued passages according to the requirements of the score
analyzes the musical score to determine the type of articulation to be applied	
analyzes the musical score to determine the appropriate tempo and loudness with which a piece should be performed	applies tempo and dynamic markings provided in the score

Technical Objectives

The learner

consistently produces an acceptable tone

produces tones with proper attack and release

produces both loud and soft tones

plays with correct physical position

demonstrates pitch adjustment through physical or mechanical means

plays music written in traditional notation

demonstrates separated and slurred articulations

employs proper fingering, embouchure placement, and register keys to produce specific pitches

raises or lowers pitches according to given symbols (♯, ♭, ♮).

plays in a large or small ensemble with precision

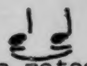
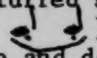
plays one minor and three major scales, one ocatave each, ascending and descending, from memory

percussionists play both double and multiple bounce rolls and rudiments No. 4,5,8, and 21 at a steady tempo

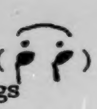
violinists and violists demonstrate the following techniques

Technical Objectives (Cont.)

The learner

- a. slurred articulations limited to four notes per bow
- b. legato, staccato, portamento () bowing
- c. slurred staccato limited to two notes per bow ()
- d. up and down bow in response to bow markings
- e. pizzicato and left hand pizzicato
- f. open string double stops
- g. first position plus harmonics and glissando

cellists demonstrate the following techniques:
- a. all of the above bowings
- b. first and fourth positions
- c. thumb position by way of harmonics (introduction)
- d. left hand extensions

bassists will demonstrate the following technique:
- a. slurred articulations limited to two notes per bow
- b. legato and staccato bowing
- c. slurred staccato up to two notes per bow ()
- d. up and down bow in response to bow markings
- e. first, third and fourth positions

all strings demonstrate beginning (measured) vibrato

Component Objectives

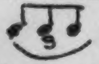
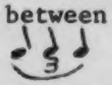
Pitch

Perceiving	Producing
The learner:	The learner:
aurally recognizes obvious errors in intonation and identifies the source	
discriminates tones which deviate from a centered pitch as being flat or sharp	
aurally and visually identifies major and minor seconds, major and minor thirds, perfect fourths, perfect fifths and perfect octaves from any note in the key of C	plays and sings intervals of a major or minor second, major or minor third, and perfect fourth, fifth, or octave above any pitch within one octave in the key of C
identifies major scales and key signatures through four sharps and four flats and minor key signatures through two sharps and two flats	plays from notation six major scales, three minor scales, and a chromatic scale two octaves each, when practical, ascending and descending
identifies the altered leading tone as an element of the harmonic minor mode	plays four major scales and the A-minor harmonic minor scale from memory
identifies the relationship between relative major and minor keys (having the same signatures)	writes key signatures for all keys required at this level (four sharps, four flats, and C)
aurally and visually identifies pentatonic and whole-tone scales	plays from notation pentatonic and whole-tone scales
identifies the members of a triad as root, third, or fifth	plays the tonic chords in the required keys from memory
differentiates between triads or seventh chords in terms of harmonic tension or quality	

Pitch (Cont.)

The learner:	The learner:
identifies chromatically altered tones as possible clues to key changes or transitions	
identifies and defines the function of double sharp and double flat symbols	observes and responds correctly to double sharp and double flat symbols
identifies melodies, themes, or melodic fragments when they are repeated in a composition	
aurally and visually identifies repeated or sequential pitch groupings	
identifies scale- or chordwise passages when they occur in a melodic line	
describes the phrase structure of a melodic line or part	
identifies tonic triads or tetrachords when they appear in melodies or parts	
describes and applies the term "enharmonic"	performs the enharmonic equivalents of given pitches
	transposes one-octave diatonic melodies by ear

Duration

The learner:	The learner:
aurally and visually identifies repeated rhythmic passages	repeats (echoes) given rhythmic figures
	maintains a steady rhythmic flow when playing
	performs compositions in all common simple meters, including C and ¢
identifies all note and rest values from whole through sixteenths	accurately interprets and performs combinations of note and rest values from whole through sixteenths
	accurately performs in 3/8, 6/8, and 9/8 meters
	performs music in which meters change between sections or periods
describes the subdivision of dotted rhythm patterns, e.g., ♩. ♪	performs all dotted rhythm patterns through ♩. ♪ observing accurate subdivision of the pulse
aurally recognizes various patterns of strong and weak pulses, including syncopation	
differentiates between the durational values of syncopated rhythmic figures, e.g., ♩ 𝅗𝅥 ♩, ♪ ♩ ♪	accurately performs syncopated rhythmic figure equivalent to ♩ 𝅗𝅥 ♩ and ♪ ♩ ♪
differentiates between the durational values of  and 	accurately performs eighth and quarter note triplet figures
defines and interprets terminology affecting tempo, e.g., presto, moderato, lento	selects tempo and performs in keeping with terms and symbols affecting tempo

Loudness

The learner:	The learner:
discriminates among sounds that remain constant or that get louder or softer	sustains long tones demonstrating response to dynamic symbols (< >) or instructions
identifies the function of "subito" in affecting loudness	observes and performs sudden dynamic changes in response to "subito", "sub.", or other terms
verbalizes the intent of symbols, terms, and conductors' gestures affecting loudness	performs with obvious and or subtle dynamic changes in response to symbols, terms, and conductors' gestures
suggests ways in which ensemble balance may be improved	adjusts tonal output to produce effective ensemble balance in accordance with the importance of the part being played
	adapts dynamics in response to the rise and fall of the part or the intensity of the harmony
	experiments with various dynamic effects to determine how a phrase or section may be expressed most effectively
detects through aural analysis of a piece when and where musical climaxes should occur	performs demonstrating the ability to control and utilize dynamics for expressive purposes
detects and defines special dynamic effects, e.g., sforzando, fortepiano	accurately performs passages containing special effects, e.g., accents, sforzando, fortepiano
	applies traditional Italian terms and symbols affecting loudness in rehearsal and performance

Timbre

The learner:	The learner:
aurally and visually identifies all instruments of the band or orchestra by family, including distinctions such as single or double reed, pitched and nonpitched percussions	
aurally identifies changes in timbre that are the result of changes in instrumentation	creates special tonal effects by suggesting changes in instrumentation
discriminates between the tone colors, the respective choirs of the band and orchestra	
identifies the instrumentation of a recorded example	
	produces a variety of timbres through muting or other artificial means
	produces a variety of tone colors on the same instrument without artificial means
	selects and performs selections appropria[illegible] to accompany dance, movement, or visual presentations

Texture

The learner:	The learner:
distinguishes between solo and tutti performances of specific passages	suggests substitutions of instruments to alter the textural quality of a musical passage (thick, thin)
identifies ostinati and other accompanying figures as they affect texture	performs an obbligato or counter-melody from notation
aurally recognizes linear or vertical structure	
aurally and visually differentiates between homophony and polyphony	performs polyphonic compositions of increasing complexity, e.g., simple fugues or composition utilizing fugal or canonic imitation

Form

The learner:

traces themes or motives as they recur in a piece

aurally and visually detects imitation as the basis for a composition

aurally and visually identifies AB, ABA, Fugue, Canon, and Rondo forms

differentiates among various larger forms of music, e.g., suite, concerto, symphony, in terms of the musical forces required and multiple movements

associates musical forms with historical periods, e.g., Fugue with baroque

The learner:

follows instructions which refer to formal divisions of a composition, such as "start at the fugue" as opposed to rehearsal letters or measure numbers

suggests introductions, interludes, or codas which utilize sections, themes, or motives from within the composition

The learner:	Style The learner:
	identifies and performs a melodic line, countermelody, or part according to its importance in the texture
aurally discriminates among various kinds of performing media, e.g., marches, arrangements of folk tunes, in terms of how the basic components are to be performed	performs marches demonstrating proper articulation, rhythmic spacing, and dynamic contrast
describes common articulation marks and how they affect the length of tones, the connection of tones, and attack and release	
identifies given examples as being played in legato, staccato, or marcato articulations	performs examples of legato, staccato, and marcato articulations as required by the music
prepares for rehearsing or performing a piece by examining the score to determine how it should be played	applies knowledge of stylistic markings in rehearsing and performing in large or small ensembles
aurally differentiates among trill, tremolo, and vibrato	
differentiates among the styles of instrumental music of respective historical periods in terms of tempo, tone, instrumentation, and dynamics	adapts dynamics and tone colors to the stylistic demands of the composition
compares how particular musical components, e.g., rhythm, dynamics, are used in works representing different historical periods	adapts rhythmic interpretations and articulation to the stylistic demands of the composition
identifies certain stylistic tendencies in all component categories as being characteristic of a given nationality or historical period	plays a wide variety of compositions representing different national styles and historical periods

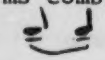
Technical Objectives

The learner:

uses mechanical adjustments to achieve accurate intonation

performs effectively with both large and small ensembles

performs, from notation, normal, legato, marcato, staccato, and slurred articulations

performs combinations of slur-tongue articulations, e.g., 

performs a part individually at a steady tempo

follows individual part while listening with a full score in hand

sustains breath flow in order to produce a complete phrase

sightreads musical passages containing quarter, half, and eighth note patterns and rests of corresponding values

adjusts pitch and tone color through breath support and embouchure adjustment

writes, recites, and plays all major and minor scales through three sharps and three flats, one or two octaves, depending upon the instrument

composes and performs short (4-8 measure) solo exercises designed to improve a specific technique, e.g., mixed articulations

Technical Objectives (Cont.)

The learner:

percussionists perform controlled tympani or mallet roll, snare drum rudiments 2, 3, 4, 5, 6, 7, 8, 9, 12, 21 the long roll in traditional open-closed-open style

(string players) demonstrate the following:

Violin and Viola

marcato bowing

slurred eighth notes including eight notes per bow

col legno, ponticello, martellato bowings

double stops with one open string

three- and four-note chords with at least two open strings

second and third positions

half position

Cello

all bowings included for violin and viola

second, third, and fourth positions

thumb position via harmonics

String Bass

all bowings included for violin and viola except slurred articulations are limited to four notes per bow; upbow staccato limited to two notes per bow

Technical Objectives (Cont.)

The learner:

(all strings) perform vibrato with facility with the first three fingers

(all strings) perform measured and unmeasured tremolo

composes and performs short (4-8 measure) solo exercises designed to improve a specific technique, e.g., mixed articulations

Component Objectives

Pitch

Perceiving	Producing
The learner:	The learner:
detects subtle variations in intonation	performs in effective unison with others playing the same part
aurally and visually identifies all major, minor, and perfect intervals within one octave	plays or sings all major, minor, and perfect intervals within one octave
aurally and visually identifies all major and six harmonic minor scales with or without key signatures	plays and sings with letter names, from notation, all major and six harmonic minor scales (a,d,g,c,e,b)
	performs from memory major and minor scales through four sharps and four flats
aurally and visually identifies pentatonic or whole-tone scales	plays a pentatonic or whole tone scale beginning on a,b,c,d,e,f, or g
identifies the repeated use of chromatic symbols as possible transitions or modulations to other keys	demonstrates understanding of tonality through accurate performance of music which contains rapidly changing modulations or key changes
aurally identifies shifting tonal centers	
aurally and visually identifies triads as being in root or inverted positions	plays inversions of triads and seventh chords in any form
aurally identifies basic I, IV, V^7, I harmonic progressions	plays the root, third, or fifth of any major or minor triad when two of the three pitches are given
differentiates between traditional and non-traditional harmonies	

Pitch (Cont.)

The learner:

identifies the source of dissonance in a chord and prescribes its resolution

The learner:

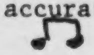
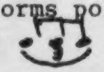
transposes, from notation, up or down a major second or an interval appropriate to the pitch of the respective instrument

plays and transposes familiar melodies by ear

composes and performs melodies or exercises based on major, minor, chromatic, or pentatonic scales

performs literature from both tonal and atonal media

Duration

The learner:	The learner:
aurally and visually identifies all note values and their equivalent rests	accurately performs all notes and rests
analyzes the rhythmic structure of phrases containing any note and rest values	performs all dotted rhythm patterns and demonstrates accurate subdivisions of the pulse
	performs syncopated rhythm patterns including ties across barlines
differentiates between traditional and irregular meters, e.g., 5/4, 7/8	
places accents properly in passages in 5/4, 7/8, or other irregular meters	performs irregular meters demonstrating proper accent groupings
	accurately performs polyrhythmic figures, e.g.,  against 
defines all common Italian terms and symbols which affect rhythm or tempo	observes and performs all common Italian markings which affect rhythm and tempo
	interprets Maelzel metronomic markings and sets tempo accordingly
analyzes compositions to determine where meter changes occur within a section or period	accurately performs compositions which include changing meters
recognizes augmentation and diminution when used as variation techniques	
describes how rhythms are used in music to create tension and release	
describes general differences among the rhythmic structures of popular, folk, jazz, and classical styles	

Duration (Cont.)

The learner:

describes certain types of compositions, e.g., march, polka, waltz, tango, in terms of dominant rhythmic characteristics

determines the relationship between durational schemes in music and their utilitarian purposes, e.g., folk dances vs. work songs or anthems

The learner:

Loudness

The learner:	The learner:
determines subtle discrepancies in ensemble balance and recommends corrective measures	adjusts individual playing to produce effective ensemble balance
visually and aurally differentiates between passages having terraced or tapered dynamics	
analyzes the contour of a melodic line to determine how it should be treated dynamically	performs a melodic line producing a dynamic climax based on the melodic contour
	shapes dynamic interpretations according to the tension created by harmonic structure
	performs in a small ensemble demonstrating the importance of a part to the whole by selecting and producing appropriate dynamic levels
describes how dynamic changes are utilized to emphasize repetition, contrast, variation, and development in music	
evaluates a composition to determine the effects of dynamics on the formal organization of the piece	performs a variety of pieces in which dynamic changes are clearly related to formal organization

Timbre

The learner:	The learner:
distinguishes tone colors produced by various combinations of instruments and identifies the specific instruments involved	performs in a variety of large and small ensembles to experience a broad range of instrumental roles and ensemble timbres
describes the instrumentation of typical and traditional instrumental ensembles	
compares typical tone colors of various types of instrumental ensembles, e.g., concert band, jazz ensemble, rock band, woodwind quartet	experiments with combinations of instruments to determine which produce tone colors most appropriate for the effects desired
	performs demonstrating the ability to control and utilize timbre for expressive purposes
describes the unique timbres of small ensembles, e.g., flute trio, string quartet, and identifies the types of music each is most suited to perform	
associates ensemble timbres with specific musical settings, e.g., church, parade, opera, dance	adjusts individual tone quality to the size and tone color of the ensemble (blend)
describes the degree and frequency of timbre change occurring within a composition	accurately performs from a musical score observing prescribed tonal effects
detects and defines the effect of graphic or timbral notation in scores being studied	performs all graphic or timbral notation encountered in scores being rehearsed and performed
determines changes in the instrumentation of performing ensembles representing various historical periods	

Texture

The learner:

- analyzes musical scores and classifies them as polyphonic or homophonic
- aurally and visually identifies the subject and countersubject in a fugue
- aurally and visually identifies points of entry in a fugue or canon
- identifies textural devices, e.g., pedal tone, chord clusters, imitation
- associates characteristic textures with historical periods, e.g., chorale with baroque, or composers, e.g., polyphony with Bach
- selects or prepares appropriate patterns in art or in the environment which represent textures within an instrumental composition
- studies full scores of compositions to determine the relationships between parts (voices) and the texture of the work

The learner:

- performs compositions which are representative of homophonic and polyphonic textures
- creates polyphonic texture by composing or improvising simple ostinati, pedal tones, or countermelodies
- creates polyphonic texture by combining melodies
- devises graphic representations of the entrances of parts and organization of subjects or themes in polyphonic compositions
- experiments with adding a second part moving in parallel motion, e.g., thirds, fifths, or sixths, with a familiar melody

Form

The learner:	The learner:
aurally and visually identifies a phrase as a musical entity within the larger framework of a composition	performs phrases with musical shaping in the context of the total section, movement, or piece
aurally and visually identifies theme and variations form	diagrams or otherwise indicates the structure of a theme and variations
aurally and visually analyzes a composition and identifies it as a march, chorale, rondo, and so forth	
detects devices used to unify or give variety to a composition in terms of any component	
differentiates among larger works which combine instrumental and choral forces, e.g., opera, oratorio, cantata, choral symphonies	
differentiates among various musical forms attributable to various nationalities, e.g., march, polka, tango, tarentella	applies knowledge of the melodic, rhythmic, and tonal characteristics of various national styles to the performance of representative musical forms
analyzes and identifies themes, motives, imitative figures or other devices used to generate a composition	

The learner:	Style The learner:
	performs melodic lines or parts with inflection based on the contour of the line
	performs dissonances and resolutions according to their importance in the harmonic structure or tension of a section or selection
	demonstrates understanding of the development and release of harmonic, melodic, or rhythmic tension and climax
	performs specific types of compositions using appropriate articulation styles, e.g., marches and chorales
identifies expressive marks including those pertaining to accent, phrasing, touch, and bowing	demonstrates the ability to utilize basic articulation styles including leggiero, staccato, legato, portato, marcato, and tenuto
	performs blends of articulation as demanded by the music, e.g., marcato-staccato, marcato-legato
defines all tempo, dynamic, and other expressive markings encountered in scores being studied	interprets through performance all expressive markings in compositions being studied
describes how such terms as "allegro," "largo," and "adagio" indicate a general style as well as tempo	performs music adhering to accepted tempos and, where appropriate, styles indicated by Italian terms
traces composers' use of expressive marks from early to contemporary music	performs music from many periods to experience different historical uses of expressive marks
analyzes recorded examples to determine the performance practices of various style periods and genres of music	

Style (Cont.)

The learner:	The learner:
differentiates between period styles in terms of tempi and rhythmic interpretation	sets tempo and interprets rhythmic patterns according to performance practices of specific styles, historical periods, or genres
compares the stylistic interpretations of several recordings or performance of the same work in terms of the authenticity of style	
compares how particular musical components are used in two works from different style periods, e.g., melodic differences between a Baroque and a classical composition	
describes the musical characteristics of each historical period in terms of the important uses of media, i.e., instruments, voices, tapes, synthesizers, etc.	
analyzes and compares representative compositions from major style periods and identifies differences in their use of components, forms, and performing media (organizations or instrumentation)	
describes and compares the music of two very different composers in terms of how each managed the components of music and the performing medium	
identifies certain stylistic tendencies, e.g., rhythmic patterns, melodic types, vocal qualities, and instrumentation, as being characteristic of the music of a given people or place	plays music of a wide variety of different peoples and regions
classifies music heard as coming from primitive or more civilized societies	

Style (Cont.)

The learner:

identifies and describes the use of indigenous folk music in the music of different peoples and regions

compares music from different areas of the world that tend to have common stylistic characteristics, e.g., using a given instrument such as the guitar or shofar

The learner:

Technical Objectives

The learner:

adjusts pitch mechanically or through embouchure changes to improve intonation

bridges changes in instrumental registers to avoid "breaks"

performs compositions written in traditional, nontraditional, and created notations

performs measured and unmeasured trills and tremolos

aurally identifies and plays by ear varying patterns of pitch, duration, timbre, and loudness

performs short (two-measure) phrases in response to presented aural examples (echos)

composes or improvises music that demonstrates understanding of specific components

performs from notation and aurally identifies all appropriate articulations

utilizes alternate fingerings necessary for improving playing efficiency

sightreads musical passages of the difficulty of a Bach chorale in keys not exceeding two sharps and two flats (major or minor) and with a minimum of accidentals

individually maintains a part as a member of a small ensemble

The learner:

Percussion

aurally and visually identifies and performs snare drum rudiments 1 through 13, plus 15, 17, 18, 19, 20, 21, 25, and 26 in traditional open-closed-open style

perform correctly on all auxiliary instruments, e.g., tambourine, triangle, glockenspiel, castanets, etc.

Violin and Viola

bouncing bow spiccato

upbow staccato limited to six notes per bow

double stops, all intervals, first and third position only

fourth position

Cello

all of the above bowings

fifth position

String Bass

Above bowings except upbow staccato limited to four notes per bow

fifth position

double stops with one open string

performs vibrato with facility with any fingers and on all strings

individually maintains a part as a member of a small ensemble

Component Objectives

Pitch

Perceiving	Producing
The learner:	The learner:
aurally and visually identifies major, minor, chromatic, whole tone, and pentatonic scales	performs from notation all major, minor, pentatonic, and whole tone scales
identifies augmented and diminished intervals within one octave	plays or sings all augmented and diminished intervals within one octave
	plays major and minor arpeggios two octaves ascending and descending
	plays dominant seventh chords in arpeggios through two octaves
analyzes musical scores and identifies the harmonic structure in terms of principal key relationships	demonstrates awareness of voice leading by spontaneously resolving leading tones and other dissonances
analyzes nontraditional chord progressions and traces voice leadings	performs compositions written without key signatures
analyzes scores to determine the rate of harmonic change (harmonic rhythm)	
aurally and visually identifies nonchord dissonances, e.g., suspension, appoggiatura	accurately interprets all nonchord dissonances encountered in scores being rehearsed
identifies embellishments, e.g., trill, mordent, through score analysis	plays music containing any type of musical embellishment
	improvises brief passages based on traditional chord progressions (I-IV-V-I)

The learner:

Pitch (Cont.)

The learner:

improvises an ostinato or obbligato for a familiar melody

creates original compositions based on major, minor, chromatic, and whole tone scales

experiments with original compositions based on tone rows given or of individual design

Duration

The learner:	The learner:
aurally and visually discriminates between metric and nonmetric music	performs metric and nonmetric compositions
	performs three, four, five, six, seven, and eight subdivisions of one pulse
analyzes metric groupings in nontraditional subdivisions of the pulse, e.g., 3-2-3 in 8/8 meter	accurately performs changing meters and nontraditional subdivisions of pulse
identifies and analyzes polymetric passages	accurately performs passages involving polymeters
	performs folk and other dances demonstrating an awareness of pulse, accent, meter, and rhythm patterns
	creates original compositions using a variety of tempos, meters, rhythms, and other durational units (seconds) and schemes
analyzes the use and development of rhythmic motives	employs rhythmic motives in original compositions or improvisations
compares and describes the rhythmic characteristics of two compositions representing the same or different periods, composers, or nationalities	
describes the use of rubato in a composition	uses rubato as it is appropriate to the interpretation of a composition

Loudness

The learner:	The learner:
assesses how pitch, range, tempo, texture, harmony, instrumentation, and the like influence dynamic levels	performs a variety of music demonstrating sensitivity to the interaction of dynamics and other components and dimensions of music
defines such terms as solo, tutti, ripieno, as they pertain to dynamics	
	performs with other instruments demonstrating the ability to project an important passage by controlling loudness
describes how accents contribute to creating an effect of changing meters, e.g., regular vs. irregular accents, hemiola	performs accurately accented passages that contribute to metric irregularity, e.g., hemiola

Timbre

The learner:	The learner:
identifies instrumental timbres in combination with electronically produced sounds	performs compositions which combine traditional with nontraditional sounds, e.g., with electronic tape
	experiments with nontraditional timbres, e.g., playing the mouthpiece only
	alters or distorts the sound of traditional instruments using the tape recorder, a synthesizer, or any means available
describes changes in timbre when instruments are added or withdrawn from an ensemble	
describes differences in timbres when a part is played by an entire section or a soloist, or when a passage is played by a different section, e.g., clarinet instead of trumpet	composes, notates, and performs simple arrangements which employ a variety of tone colors and instrumental combinations
identifies combinations of instruments appropriate to create a mood, a scene, an event, or an idea	
identifies where timbre changes contribute to the creation of a musical climax	
analyzes a composition to determine how timbre changes are used as developmental or variation techniques	

Texture

The learner:	The learner:
discusses the textural quality of a piece in terms of the number of parts or voices and the range of the parts	
detects and explains similarities among rounds, canons, and fugues	
aurally and visually identifies compositions which employ a variety of homophonic and polyphonic textures and describes the structure which supports these textures	selects and performs compositions which illustrate homophonic or polyphonic textures
	selects and performs compositions which include a variety of textures
	prepares visual designs to depict the textural scheme of a musical work
differentiates between polyphonic works that are imitative and those that are nonimitative	selects and performs compositions that employ imitation as a compositional technique
	composes short original compositions based on imitation
aurally and visually identifies the progress of fugal subjects throughout a composition	
compares the application of textures in various historical periods, e.g., polyphonic textures in the Renaissance as compared with contemporary techniques	performs compositions which utilize a variety of textures, including serial techniques
	improvises a contrapuntal line to accompany a familiar melody

Form

The learner:	The learner:
determines compositional devices, e.g., augmentation, inversion, used in the development or variations of a selection	composes rhythmic and melodic variations on familiar themes or melodies
analyzes and determines the internal structure of marches, theme and variations, and rondo forms	demonstrates understanding of variation techniques by performing thematic material in inversion, transposition, retrograde, sequences, etc.
traces the evolution of selected instrumental forms through the historical periods which apply	
associates various composers with specific musical forms, e.g., Richard Strauss with the tone poem, Beethoven with the symphony, Wagner with the opera	
analyzes compositions being rehearsed to detect the use of motives or melodic fragments as developmental techniques	applies understanding of the use of motivic devices in performing a variety of increasingly complex compositions
	composes compositions based on motives and utilizing motivic development

Style

The learner:	The learner:
	alters articulation marks in scores and parts to make them consistent with the historical style of the piece
	demonstrates the ability to make decisions concerning articulation on the basis of the musical context as well as the marks in the score
describes the uses of rubato in music and types and periods of music in which its use is most appropriate	performs using appropriate amounts of rubato
describes those factors that enter into determining performance practices for a given historical period, e.g., articulation, dynamics, durational values, tone quality, instrumentation, texture, balance, tempo, and ornamentation	
describes performance practices for a given period in terms of those factors most relevant to that period, e.g., rhythymic duration, tempo, dynamics, instrumentation, and ornamentation	performs utilizing appropriate performance practices for compositions from different historical periods
compares performance practices for similar types and forms of music from different historical periods, e.g., similarities and differences in performing baroque fugues and comtemporary fugues	
identifies instances in which transcriptions of works from historical periods do not adhere to the style characteristics of the period	performs transcriptions of period compositions using performance practices appropriate to the period

Style (Cont.)

The learner:	The learner:
describes the musical characteristics of each historical period in terms of the components of music	
describes the musical characteristics of each historical period in terms of the internal formal structures and the overall (fixed and free) compositional forms employed	
aurally and visually identifies a composition as belonging to a particular historical period	
describes period styles in terms of the emphasis placed upon absolute and programmatic approaches to musical composition	
describes the relationship between various works from historical periods and the important events of the time	
describes the general context of a historical period in terms of events, socioeconomic factors, and cultural and aesthetic tendencies	
aurally and visually identifies a composition as representing a given composer	
describes the musical style of a given composer in terms of his use of the components of music	performs compositions of given composers in authentic style
describes the musical style of a given composer in terms of his use of a medium, i.e., instruments, voices, electronic sounds	

Style (Cont.)

The learner:

analyzes and compares the music of representative composers from major historical periods

compares the performance practics of composers within the same historical period, e.g., Brahms with Mendelssohn or Tchaikovsky

describes the extent to which the works of a given composer represent a historical period

evaluates a performance of a given composer's work for stylistic and interpretive authenticity

analyzes and describes a composer's style in terms of the emphasis placed on programmatic and abolute approaches to musical composition

describes important historical, social, personal, and cultural influences which affected a composer's compositional style

describes how the geographic area or country in which a composer lived influenced his style

describes the social-cultural circumstances which foster nationalistic tendencies in the music of a given people

compares nationalistic styles, e.g., those of Germany, Russia, and Spain

identifies important nationalistic composers from different periods in music history

The learner:

Style (Cont.)

The learner:

distinguishes between broad style differences such as Eastern and Western styles, North American and South American styles

identifies and describes non-Western influences upon serious and popular American music, e.g., Hindu influences upon American rock music

The learner:

Technical Objectives

The learner:

sightreads passages involving as many as four flats and four sharps, major or minor, passages without key signatures, and passages which include multiple chromatic alterations

sightreads passages involving dotted rhythms, syncopation, triplet figures, and irregular meters

conducts large and small ensembles performing appropriate literature in duple, triple, quadruple, and compound meters

improvises countermelodies or free contrapuntal obbligatos in conjunction with familiar composition

Percussion

performs on all appropriate pitched and non-pitched percussion instruments, including tympani, marimba, all ethnic percussions

performs all 26 snare drum rudiments in traditional rudimental style

Violin and Viola

performs upbow staccato including as many as eight notes

performs double stops in first through fifth positions

performs in sixth position

The learner:

Cello

performs all bowings required for violin and viola

performs in first through sixth positions

utilizes thumb position

Component Objectives

Pitch

Perceiving	Producing
The learner:	The learner:
	performs selected modes and all major, minor, chromatic, pentatonic, and whole-tone scales through the compass of the respective instrument
analyzes and identifies tonal centers in transitional or modulatory passages	
aurally and visually identifies normal I-IV-V^7-I harmonic progressions and secondary dominants	composes short original compositions for instruments using traditional I-IV-V^7-I progressions and secondary dominant chords
	arranges and orchestrates short compositions, e.g., folk songs, Christmas carols, for traditional instrumental combinations (brass quartet or five-line score)
	improvises an accompaniment part for a familiar melody
aurally and visually identifies half and deceptive cadences	
aurally and visually identifies diminished seventh chords	
analyzes the chord structure or harmonic content of compositions which employ pandiatonic techniques	
identifies inversions, retrograde, and transpositions when used as variation techniques	performs serial and pandiatonic compositions in large or small ensembles

Pitch (Cont.)

The learner:

identifies ethnic or national characteristics of pitch organization in both Western and non-Western musics

The learner:

performs aleatoric compositions that require originality and individuality

Duration

The learner:	The learner:
	individually performs all rhythm patterns encountered in the music performed
detects and discusses rhythmic variations and rhythmic effects, e.g., hemiola	
analyzes unmarked musical passages to determine the rhythmic and metric structure	
evaluates the expressiveness of a composition in terms of its rhythmic or durational structure	
describes how the durational scheme of a piece of music affects its form or expressive character	
describes musical selections in terms of their rhythmic complexity, e.g., polymeters, polyrhythms, irregular meters, lack or presence of regular accent, metric change, or syncopation	experiments with polymeters by combining two or more pieces with different or contrasting meters
identifies the historical period or ethnic origin of a composition through an analysis of its durational structure	independently sets and maintains a tempo in compositions representing a variety of historical periods and genres
describes how composers have imitated natural or man-made rhythms in their compositions	
discusses tempo relationships in works consisting of multiple movements (suite or symphony)	
	employs augmentation, diminution, and inversion in improvising or composing original variations on known melodies

Duration (Cont.)

The learner:

The learner:

develops rhythmic variations for familiar melodies or themes

creates original compositions based solely on rhythmic motives and schemes

conducts appropriate patterns to demonstrate sensitivity to beat, accent, meter, changing meters, rhythmic patterns, syncopation, rubato, and other aspects of duration

Loudness

The learner:	The learner:
traces in a general way the historical uses of dynamics in the major style periods of Western music	
describes appropriate dynamic practice for a composition representing a specific genre, historical period, or national style	
discusses and compares the use of dynamics by various composers and in various historical periods, genres, and national styles	performs compositions applying an understanding of dynamic characteristics of a particular period, composer, or style
	applies knowledge of dynamic characteristics of various composers, periods, and genres in preparing solo or ensemble performances
indicates where the additions or alterations of dynamic marks are and are not appropriate in a particular edition or musical selection	performs in solo and ensemble settings demonstrating the use and sensitive control of dynamics

Timbre

The learner:	The learner:
analyzes the timbral structure of a piece and describes how it affects the expressive character of the piece	creates compositions using combinations of timbres to express preconceived ideas or structures
discriminates among tone colors of voices or instruments appropriate to any performance practice, genre, or type of ensemble	performs music of various composers and national schools with appropriate tone quality
identifies tone colors appropriate to perform the music of various composers and nationalities through the analysis of recorded examples	
determines and explores the influences of electronic music on contemporary instrumental compositions	experiments with electronically produced sounds and prerecorded tape in original compositions
	employs a variety of timbres, both traditional and original, in composing original works
analyzes the relationships and purposes of nontraditional sounds, e.g., electronic tape or environmental sounds, in compositions being studied	
	composes, notates, and performs compositions combining traditional tone colors and nontraditional sounds, e.g., electronically produced or environmental sounds

Texture

The learner:

describes how texture changes contribute to contrast, variation, and development in a composition

traces in a general way the historical uses of texture in the major style periods of Western music

traces the progress of polyphonic voices through a composition noting imitations, thematic fragments, motives, or other variation techniques

The learner:

composes and performs compositions based on the use of imitative figures

employs imitative figures in improvisations and original compositions

composes and performs original rounds and canons

experiments with serial techniques as an approach to counterpoint

experiments with tone clusters, quartal harmonies, and other devices to create different textures

The learner:

analyzes the key structure of compositions as it pertains to formal structure

traces thematic or rhythmic devices through the sections or movements of cyclical forms

analyzes and determines the structure of forms such as sonata-allegro, rounded binary, passacaglia

analyzes serial compositions to detect direct or altered statements of tone rows and identifies the variation techniques employed

Form

The learner:

diagrams or charts the formal structure of traditional or serial compositions describing the effect of the basic components on the form

devises tone rows and composes and performs original or folk themes in traditional or invented formal structures

experiments with composing in traditional or invented forms using entirely original materials

Style

The learner:	The learner:
identifies and describes the function of melodic embellishments, e.g., grace note, mordent, turn	accurately performs melodic embellishments with or without notation
identifies and prescribes the resolution of appoggiaturas, suspensions, and other non-chord dissonances	performs appoggiaturas, suspensions, and other dissonances from notation
associates various compositional techniques with specific composers and historical periods, e.g., sonata allegro with classicism, Mozart, and Beethoven, the fugue with Bach and baroque	
aurally and visually discriminates and labels characteristic compositions from any style period or genre	interprets, performs, and conducts large and small ensembles applying knowledge of style of a variety of periods, composers, nationalities, or genres
describes the types of expressive marks and the degree to which such marks would be used in a piece by a given composer	
differentiates between expressive marks originally provided by the composer and those supplied by the editor	performs music adhering to authentic expressive marks and disregarding inappropriate additions to the score
analyzes the complete score of a work to understand its stylistic requirements	
compares the stylistic authenticity of a transcription with the original version	transcribes or arranges a composition written in one style in a contrasting style
	arranges a period piece of music or a part of such a piece in a contemporary style
analyzes a recorded version of a work to glean ideas for his own stylistic interpretation of the work	performs a wide variety of musical styles striving for authentic interpretation

Style (Cont.)

The learner:	The learner:
describes period styles in terms of the diversity of styles that emerge in any broad historical period, e.g., in twentieth century music: serial composition, neoromanticism, and neoclassicism, jazz and rock, computer, aleatoric and electronic music, impressionism, and expressionism	
describes the alternation of classical and romantic tendencies in period styles	
correlates classical and romantic tendencies in music with the historical and artistic trends of a given period	
describes how the technical and aesthetic principles of a given composer influenced his/her creativity	
analyzes and compares two or more compositions by a given composer and indicates the stylistic characteristics they have in common	
describes significant innovations and contributions which composers have made to the art of music	
identifies instances where the styles of given composers deviate from the styles the period in which they lived	
describes the evolution of a composer's style from early to late works	
aurally identifies a composition as belonging to a given period of a composer's life	performs compositions representing different output stages of a composer's creativity

Style (Cont.)

The learner:

identifies a portion of a composer's work as belonging to a given "sub-style" within a given historical period, e.g., Haydn's romantic or Sturm and Drang period

identifies important works by a composer that summarize a style, deviate from an established style, or establish a new style

describes how the technical skills of individual composers influenced their approaches to composition

identifies and describes the techniques composers have employed to capture the style of some other country or people, e.g., French composers of Spanish music

describes how the collective characteristics of a given people, e.g., Americans, tend to foster nationalistic traits in their music

classifies music according to various categories, e.g., Oriental, South American, Russian, Black American

aurally distinguishes between authentic renditions and distortions of the music of a given people or region

The learner:

creates accompaniments and original works that reflect the styles of music of different peoples and regions

Technical Objectives

The learner:

aurally and visually identifies and performs all articulations, combinations of articulations, and blends of articulations

conducts a large or small ensemble in a public performance

percussion: aurally and visually identifies and performs all 26 snare drum rudiments and all compound strokes in traditional rudimental style, plus back sticking

strings: demonstrates proficiency in all bowings, all positions appropriate to the respective instrument

performs as principal or coaches the performance of small ensembles under the supervision of a teacher

Music Theory

When music theory is taught in a laboratory setting which includes keyboard experiences, students can develop skills in composition, analysis, and aural comprehension.

Content

As students are engaged in studying, composing, analyzing, and listening, they should develop a comprehensive knowledge and understanding of the basic components of music that far exceed those imparted in more traditional settings, e.g., general music, choral music, or instrumental music. A student considering any musical career will find that a background in music theory is a distinct advantage.

The objectives which follow are designed to provide an intense encounter with the basic components. They are presented in two levels of attainment. The time required to achieve the levels cannot be specified, but it is expected that most theory students should achieve at least Level I by the end of one year of high school theory.

The content is organized under two general categories: component and keyboard objectives. The component objectives are further categorized under perceiving and producing headings. keyboard skills are considered to be producing behaviors.

The content to be taught should begin with simple material and progress to more intricate and complex principles and constructs; however, the content should be made relevant to the present. For example, activities in musical analysis should include examples from a number of composers and periods elected specifically to illustrate theoretical ideas of constructs.

Approach

Music theory should be approached through a process-oriented, active involvement with the basic components of music, particularly through composing. The value of composing, even if it is used only as a tool for understanding musical principles, is the value derived from the exercise of making informed musical judgments and being able to realize the consequences of the efforts. The aural and visual judgments which students make, based on the relationships between sounds and symbols, constitute a sophisticated theoretical skill.

In this concept of a music theory course, the students are presented materials and basic principles related to some aspect of musical construction. The principles and materials are discussed and composition projects are devised and assigned. The students complete the projects and perform them in class. The results are discussed briefly and evaluated. Depending on the type and complexity of the principle, enough projects are assigned to enable the students to develop some grasp of it. After this, music from established literature may be examined to determine how a recognized composer used the concepts and principles in question. As the process evolves the projects become longer and more complex. Essentially, the last class session in the course differs from the first only in the degree of complexity.

THEORY

/Level I/

Component Objectives

Perceiving	Producing
The learner:	The learner:
visually and aurally identifies major and minor scales; major, minor and perfect intervals	writes, plays, and sings major and minor scales; major, minor, and perfect intervals
visually identifies pitches in both treble and bass staves	writes and performs in both treble and bass staves
visually identifies key signature through four sharps and four flats and their relative minors	writes and plays in key signatures through four sharps and four flats and their relative minors
visually and aurally identifies tonic, subdominant and dominant triads of required keys	writes, sings, and plays the tonic, subdominant, and dominant triads of required keys
visually and aurally identifies pitches according to proper nomenclature for scales, chords, and intervals (e.g., tonic dominant, root, third, fifth)	
visually and aurally identifies rhythmic patterns in simple and compound meters	writes, sings, and plays rhythmic patterns in simple and compound meters
visually and aurally identifies musical terms such as tempo, dynamics, form	writes, sings, and plays responding to understanding of musical terms governing tempo, dynamics, and form
analyzes original compositions and selected examples to determine how basic components are utilized to develop unity and variety	composes, sings, and plays compositions in simple musical forms employing tempi and dynamics to produce unity and variety

Perceiving | **Producing**

The learner:

analyzes the melodic and harmonic structures of original compositions and selected examples

Keyboard Objectives

Producing

The learner:

performs prescribed major and harmonic minor scales by tetrachord method or traditional fingerings

performs tonic, subdominant, and dominant triads as block or broken chords in prescribed keys

performs original or selected melodic passages in prescribed keys

transposes original or selected melodic passages at the interval of a second or fifth at the keyboard

Component Objectives

Perceiving	Producing
The learner:	The learner:
visually and aurally identifies whole tone and pentatonic scales and tone rows	writes, sings, and plays whole tone and pentatonic scales from any pitch
visually and aurally identifies diminished and augmented intervals and the tritone	composes and performs compositions using serial techniques
	performs diminished and augmented intervals and the tritone from any pitch
visually identifies all key signatures for major keys and their relative and parallel minors	writes, sings, and plays in all major keys and their relative and parallel minors with or without key signatures
visually and aurally identifies tonic and subdominant triads and dominant triads and seventh chords in all keys	sings all major and minor scales with names
visually and aurally identifies triads and inversions on any scale degree	writes and performs triads and seventh chords on any root
analyzes brief compositions for chord structure and resolution including the use of secondary dominants	composes songs and short instrumental compositions employing traditional chord progressions, including secondary dominants, suspensions, and appoggiaturas
analyzes dissonances to determine how they are resolved	
	arranges original compositions for various combinations of transposing and nontransposing instruments

Keyboard Objectives

Producing

The learner:

performs all major and minor scales by tetrachord method or traditional fingerings

performs major, minor, perfect, diminished and augmented intervals within an octave, plus the tritone

performs major, minor, diminished, and augmented triads above any root note

performs inversions of major and minor triads, e.g., three notes, closed position, no doublings

performs block or broken chord accompaniments, both hands, to accompany a familiar or original song

EXTENDING MUSICAL OPPORTUNITIES

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EXTENDING MUSICAL OPPORTUNITIES

The goal of nurturing ever-developing musical responsiveness within students applies to all who share in the music teaching process. As students mature, their special interests and needs become more distinct because of the vocational and avocational choices they are making. Student attitudes and interests, contemporary social phenomena, and changing educational patterns dictate the need for extending the scope of curricular offerings in music, particularly at the secondary level.

Broadening the scope of secondary music education can be achieved in at least five ways through:

1. The study of the theoretical dimensions of music,

2. The study of musical composition,

3. The study of a broad variety of genres and styles of music, both traditional and contemporary,

4. The study of specific performing media not available through traditional ensemble participation, and,

5. The study of music as it relates to other disciplines.

These thrusts are not exclusive, however, and should not be reserved for any particular group of students. Choices should remain open for any student who wishes to enroll. Courses added to the curriculum should be limited only by the interests and imagination of the students, the expertise of the teacher, or the availability of time to complete research and prepare for new courses. A "catalog" of courses to meet a diversity of needs and interests is suggested below. The courses may be offered as year-long courses, semester courses, minicourses, or as units within any upper level music course.

1. Performing Media: Courses which may be extensions of earlier classroom or performing experiences:

   a. voice class
   b. guitar class
   c. piano class
   d. beginning instruments (orchestra, band, recorder, etc.)
   e. electronic music

   In addition, opportunities should be provided so that students who may have dropped from the choral or instrumental program at some prior time may renew their singing and playing interests. Students who have continued in music should also be given opportunities to explore new areas of interest, e.g., keyboard study, a second instrument, or vocal study. Emphasis in these courses should not be placed upon large ensemble performing experience, but on acquiring skills which contribute to individual musicianship, the "worthy use of leisure time," and enlightened musical consumership.

2. Experiments in Music Composition: An experimental course in which the student may utilize environmental, electronic, or traditional

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sound sources to create compositions in various forms through tape manipulation and traditional or graphic scoring. The course could also be oriented toward traditional and popular styles of instrumental works or songs, singing commercials (jingles), descriptive pieces, film and video tape sound tracks, and the like.

3. Contemporary Musical Styles: An exploration of the roots of jazz, rock, country-western, or other popular styles, including a survey of origins, forms, and compositional devices being used in the contemporary popular media. The course could also explore the similarities and differences between the performing styles of various groups of musicians who perform in the same idiom.

4. Shakespeare in Song: A different kind of English literature course, perhaps team taught. This course could survey the many idioms in which Shakespeare's works have been set, from the sonnets to the dramas, from the art songs of various composers to Verdi's "MacBeth," or Cole Porter's "Kiss Me Kate." Musically, the course should be concerned with the media in which the literary works are set and the relationships between the text and the music.

5. Creative Musical Drama: A creative project in which students write, produce, and stage a musical drama or musical comedy composed around either original compositions or borrowed materials.

6. Musical Weaponry: A comparison of the portrayal of violence in music, from Joshua's trumpet to the scaffold of Berlioz's "Symphonie "Fantastique," the sword motive in Wagner's "Siegfried," or Kurt Weill's "Mack the Knive."

7. Top Twenty by Twenty: The top 20 popular songs of 20 years ago compared with today's top 20 hits. The course should be concerned with similarities and differences in texts; melodic harmonic and rhythmic treatment; performing media; influences; qualities that contribute to the popularity of the songs; and how popular songs are frequently revivals or adaptations of earlier songs or compositions.

8. Comparative Rhythms: The expression of feelings and ideas through rhythm. A study of the characteristics of dance rhythms of all kinds: folk and classical, e.g., the tarantella to modern interpretative forms. The course should encourage and promote the exploration of movement as a means of expression, including classical ballet and contemporary choreography.

9. What Caused It?: Another possibility for team teaching, this course could explore various historical eras (the Gay 90's, World War I and II, the Depression) and the music they spawned.

10. Ethnic Musical Backgrounds: A survey of the music of each nationality represented in a particular class, including an introduction to folk dances, folk music, and nationalism in the works of representative composers. Auxiliary community resources could be most helpful.

11. Film and Video Tape Making: A creative project in which students videotape or film action for original short dramatic presentations

and then select or compose and record appropriate music to complement the visual presentation. Subjects could include anything from animated cartoons to dramatic clips and original commercials.

12. Multimedia Presentations: Slides are prepared to illustrate certain selected musical compositions and are synchronized with the music for single or multiple screen presentation. Music may also be selected and recorded to accompany a slide presentation depicting a central theme.

13. Related Arts: A course designed to explore the legitimate relationships between music and other art forms, such as architecture, painting, sculpture, literature, poetry, drama, and dance.

14. Song Writing: Another course that could be team taught, its purpose would be to write original poetry or select poetry or short pieces of prose to be set to original music. Activities should include scoring and developing chordal accompaniments using guitar or autoharp, or more sophisticated keyboard accompaniments.

These courses are presented as suggestions. A brainstorming session with both music and nonmusic students will yield many more ideas that a resourceful teacher may translate into interesting and intellectually challenging musical experiences. All of these courses should be oriented toward extending the student's perceptions and skills in applying the basic components of music. Many of them offer the potential to involve advanced high school students, retired teachers, artists-in-residence, or selected members of the community as resource persons. College students who are completing field based experiences may also be a valuable auxiliary resource.

ASSESSMENT AND EVALUATION

ASSESSMENT AND EVALUATION

Music is an art in time. Because it is perceived as it is produced, music lends itself to the immediate assessment and evaluation of both process and product. For example, a chord sung or played may instantaneously be evaluated as in tune or not in tune. It is also possible to assess what processes may be responsible for the chord's being in or out of tune. Upon the basis of the assessment the teacher may prescribe strategies which will improve the intonation. In this Guide, assessment and evaluation are treated as being very nearly synonymous. The distinction depends upon the purpose for which the evaluation is made.

Of Students

Assessment is an evaluative process that determines status or condition. It indicates the degree of skill development or musical understanding of a student or group of students upon which the teacher may base further learning experiences. Assessment is formative; it affects process. Assessment is essential to daily planning so the reinforcement, transfer and synthesis of past musical experiences may be assured. What has been learned may then be applied to solving new musical problems.

Evaluation is a continuous process which determines the quality of an outcome or product. It is summative. It determines individual or group achievement, the effectiveness of instructional strategies, and the viability of the course of study or the curriculum. If the quality of what is produced is excellent, the evaluation indicates that (1) the students have solved the musical problems set forth, (2) the teacher's approach to the musical problem has been effective, and (3) the goals set were within the students' capabilities. If, on the other hand, the quality of the product is poor, at least one of these three processes has not been efficient.

The teacher has two principal means for assessing and evaluating musical learning. The first is a paper and pencil test which may be used to measure certain knowledges and skills; however, the limitations of this method of testing must be recognized. Paper and pencil testing can provide evaluative information when it is applied to factual information, such as identifying a composition, the composer of a composition, or the period or style in which a composition is performed. When this method is applied to basic concepts, however, it can provide very little information concerning the student's ability to apply acquired knowledge to musical sounds. Identifying symbols or figuring the mathematical relationships of notes or rests may be only exercises in language arts or mathematics; the student may be able to complete the exercises, but may not be able to apply this knowledge to musical examples or contests. This testing tool would best be restricted to the student's response to musical sounds, e.g., rhythmic or melodic dictation or identifying a musical concept or composition from a visual or aural example.

Paper and pencil tests take two forms: norm-referenced tests and criterion-referenced tests. Norm-referenced tests are standardized tests and imply the application of the traditional distribution of a bell curve. There are norm-referenced tests available, particularly the Colwell Musical Achievement Test; however, teachers may not wish to subject their students' scores to national norms, nor to the principle that half their students must score below average by definition. The application of raw scores from these tests cannot be considered to be reliable. An item analysis of the responses can, however, provide some indication of areas of strength or weakness in curriculum and instruction.

Criterion-referenced tests may be teacher-made and are designed to determine how well students have achieved predetermined levels of attainment. Such tests are most easily designed from behavioral objectives, and it is this form which must be considered more valid as an instrument for measurement in the context of this Guide. Teachers must be familiar with writing objectives in a behavioral style and with test construction to develop a valid or reliable criterion-referenced instrument. Moreover, the objection stated earlier still pertains. The validity of paper and pencil tests to measure musicianship must be questioned.

For teachers who may be expected to develop paper and pencil tests to satisfy board of education requirements, technical assistance is available from the Division of Guidance and Testing in the Ohio Department of Education. One of the Division's publications, the Measurement Construction Handbook, scheduled for publication in 1979-1980, will provide direction for the development of tests.

Performance testing is more appropriate for determining the effectiveness of musical learning or teaching because it indicates how well skills, knowledges, or understandings can be applied to musical situations. For example, "The student will accurately reproduce, at sight, the following syncopated rhythm pattern in 4/4 meter at M=80." The student is presented a four- or eight-measure rhythmic phrase which contains the prescribed pattern. The quality of the performance, i.e., the accuracy with which the student performs the encountered pattern, determines the degree to which the student has achieved that particular objective. The response can be tape recorded for preservation and juried, if necessary, to provide objective data.

Any evaluation which incorporates making music or responding to music may be considered a valid means for determining a student's progress or achievement. The real proof of musical learning is in the application of musical skills, knowledge, and understanding in musical settings.

Of Program

Program assessment is a process which determines the appropriateness of the curriculum to meet the needs of the students for whom it is designed. The parameters and the directions of curriculum planning can best be determined when curriculum planners have ascertained what students and the community want for their schools and what the schools should offer to serve these expressed needs. The process is most frequently called a needs assessment.

With the school system's general statement of philosophy and philosophy of arts or music education as a guide, goal statements and objectives are scrutinized by a committee often consisting of teachers, administrators, parents, and students. Questions are posed: "Does the school promote aesthetic sensitivity?" "Does the school provide adequately for musical learning for all students?" "Do the courses offered produce the desired results?" "Are the arts integrated into the total curriculum as equal partners with all other subject matter areas?" If the answer to any question is "No," a need has been identified. Tasks to meet the objectives are designated to appropriate persons or committees and a timeline is established. The assessment process is then complete.

Needs assessments are less precise than the assessment of individuals because they are based upon opinion and often bias. Needs can, however, be quantified in terms of raw numbers or percentages and can provide a defensible rationale for curricular change.

Program evaluation determines the effectiveness of the curriculum, the quality of the over-all product. The techniques of program evaluation apply more appropriately when determining the quality of a group's performance or the acquisition of knowledge of a general music sequence K-8. The program may be considered effective when the results of student evaluations and needs assessments are positive.

Competency Based Education in Music

Competency based education is a system for organizing instruction and establishing accountability for learning. It originates from a child-centered philosophy and emphasizes student outcomes rather than teacher input. The focus of competency-based education is the achievement of certain predetermined goals that address lifelong problem solving abilities. Essential to a competency based educational system are:

1. carefully defined goals and objectives that are designed to provide students with the skills, knowledges, and understandings needed for solving musical problems independently,

2. time allocated to learning tasks according to their level of difficulty or complexity. Lockstep instructional patterns do not take into consideration that certain musical concepts require more time for mastery than others,

3. instruction that is specifically directed toward achieving the goals and objectives, i.e., the implementation of sharply focused instructional strategies rather than randomly selected activities which may not be conceptually linked,

4. flexible instruction that provides multiple approaches to solving problems and repeated experiences which reinforce the desired skills and knowledges,

5. a systematic approach to evaluation that will determine the effectiveness of instruction and learning and will establish how well goals and objectives have been met. This requires the assembling of data derived from performance and criterion-referenced testing, the analysis of test results, item by item, to ascertain what has and what has not been taught and learned,

6. a feedback link which incorporates evaluative data into remedial and revised instructional strategies, assures

> remediation of identified weaknesses, and provides that further instruction will not permit the same deficiencies to reoccur.

Competency-based education is a logical and natural outgrowth of a comprehensive course of study. Objectives written in behavioral style, as are the objectives in this Guide, provide a firm basis from which a competency based music education program can be developed. Objectives written in terms of student outcomes (behaviors) lend themselves naturally to translation into test items. For example:

Objective: The learner plays chordal accompaniments in response to chord symbols.

Test item: In the following familiar song, chord symbols (F C^7F) are shown above the melody line. While the class sings the melody, play the appropriate chords on the autoharp/guitar/piano to accompany the singing.

The test item supplies the conditions under which the competency of playing chords on the selected instrument may be measured. The response to the test item may be tape recorded for future evaluation by the teacher or by a jury of teachers or students. The result is an unbiased, objective appraisal of the student's competency according to specific, predetermined criteria.

Competencies may be tested daily, yearly, at any grade level, at all grade levels, or at selected entry or departure points depending upon the organization of the school system (6-3-3, 8-4, 5-4-3, etc.). When the testing level or levels have been determined, objectives from the course of study are selected to be used in the construction of the competency measure. In developing a competency test in music, a random sample of objectives could be selected from the perceiving and producing columns of each component area. The result should be a comprehensive measurement of the student's competency to perceive and produce music according to a particular set of standards.

Frequently the competency measures are administered in the year before a student completes a particular level, for example, at grades five and eight in a 6-3-3 school system. Testing at these levels provides an additional year of instruction during which any identified deficiency may be corrected. In the parlance of competency-based education this may be called intervention or remediation. Whatever the term, the purpose of the additional year is to provide the deficient student with experiences which are especially designed to achieve the desired competency level.

The object of competency based education is not to penalize students who do not achieve at expected levels, but rather to identify these students, their special needs, and the special remedial experiences they require.

The implications of a competency based system in music education are far-reaching. First, CBE requires that courses of study focus on student outcomes rather than teacher tasks. Second, it demands that the content of every course of study be specifically stated in terms of musical concepts and constructs rather than in esoteric, philosophical platitudes. Third, it demands that teachers account for the time and effort put into instruction. Finally, it provides that students be made aware of the content of the courses in which they are enrolled.

ADMINISTERING THE MUSIC PROGRAM

ADMINISTERING THE MUSIC PROGRAM

Establishing and maintaining a quality music education program in any school system is predicated upon quality instruction and the extent to which the local board of education commits itself to the program in terms of staff, facilities, and budget. To be sure, an adequate budget will not guarantee quality instruction or the most efficient use of facilities and equiqment, but the competent teacher who has the materials, equipment, and space to promote musical learning is in a better position to guarantee successful musical experiences. The purpose of this chapter is to provide administrators, boards of education, supervisors, and teachers with guidelines for effective instruction in music.

Staffing the Music Program

The music program can be successful only if it is staffed with qualified and competent music personnel specifically educated for the positions they hold and totally dedicated to the music education of the students with whom they have been entrusted. A special certificate in music provides that the holder may be assigned to teach general music, choral music, or instrumental music at any level; however, the astute administrator will recommend teachers for employment only in assignments which are appropriate to their areas of concentration and experience. The ethical teacher, on the other hand, will accept only those assignments in which he/she is confident and competent. The teacher who is competent to teach in all areas and at all levels of instruction is a rare individual, indeed.

Most critical to effective instruction is adequate staff so that teachers may establish rapport, assess the needs, and evaluate the progress of individual students. Teachers also need time to communicate with their colleagues in the general classroom so that musical instruction may be correlated and integrated with other disciplines. Adequate attention to individual students becomes impossible when there are too many students and when there are too many classes to permit time for teachers to coordinate their instructional activities.

If the school subscribes to the goals of music education set forth in this Guide (page 4), teachers must be provided with conditions which will permit and encourage creative and productive teaching. The greatest single constraint to effective instruction, particularly at the elementary level, is excessive pupil-teacher ratios. Elementary music teachers traditionally receive little consideration when it comes to determining teacher loads. Exclusive of special performing groups, the general music teacher's assignments should not exceed those of any other teacher, either in terms of class size or in numbers of preparations per week.

In schools that are organized around Individualized Guided Education or similar educational plans which emphasize individualization, music teachers should participate directly in unit or grade level planning and in general decision making. They should be considered members of the unit team.

Since music teachers work with children in a more personalized setting, their expertise should also be sought in the development of Individualized Educational Programs for students who have learning or emotional handicaps. Special teachers often have exceptional insights concerning the perceptual and psychomotor abilities of special students. Music instruction, under the right conditions, can have a positive therapeutic effect on the learning abilities and progress of individual students.

The Elementary Music Specialist

While Ohio minimum standards allow that elementary classroom teachers can teach music within their own classrooms, the undergraduate college curricula does not provide for adequate comprehensive musical preparation; therefore, the teaching of musical concepts should be designated to a fully qualified and certificated music specialist. The classroom teacher should assume the role of catalyst and reinforcing agent and use the music taught to enhance daily learning in music and other subject matter areas. This requires time for communication between teacher and specialist.

Based on a minimum five-hour day in an elementary building housing two sections of each grade, K-6, and in consideration of the time allocations suggested in Minimum Standards for Ohio Elementary Schools, 1970, the following distribution of music specialist's teaching load is recommended:

Kindergarten:	3 20-minute periods/wk	120 minutes
Grade One	2 30-minute periods/wk	120 minutes
Grade Two:	2 30-minute periods/wk	120 minutes
Grade Three:	2 35-minute periods/wk	140 minutes
Grade Four:	2 40-minute periods/wk	160 minutes
Grade Five:	2 40-minute periods/wk	160 minutes
Grade Six:	2 40-minute periods/wk	160 minutes
Chorus:	2 45-minute periods/wk	90 minutes
Class changing time	(passing time)	80 minutes
Conference/planning/materials development		200 minutes
Open time		150 minutes
	Total	1500 minutes

Assuming an average of 25 pupils in each of the classrooms, the teacher would be responsible for 350 students per week, excluding the considerably larger number of students enrolled in chorus.

It is also assumed that the 200 minutes (40 minutes per day) would be used to communicate with teachers at all grade levels, contribute to planning sessions, to select and deliver materials to classroom teachers, to make tape recordings of accompaniments to songs, make tapes for listening stations, and prepare other kinds of instructional aids. Effective communication and planning are essential to assure that music will be integrated into the total curriculum.

Handicapped children may be mainstreamed under the provisions of Public Law 94-142, whenever it is appropriate. Mainstreaming is inappropriate when it places students in an educational setting in which they cannot succeed. Nor is it appropriate to schedule whole special education units with classes which are already of maximum enrollment. In developing the Individualized Education Program for these students, they should be scheduled as individuals or small groups along with classes of appropriate musical, emotional, and physical maturity. Again, it is essential that the music specialist be given an opportunity to assess each student's potential and to recommend his/her placement in an appropriate class. In some instances, the least restrictive setting may be a self-contained class for music instruction in which specially designed learning activities may be completed successfully and with a feeling of accomplishment. Special students should not be excluded from performing organizations because of their handicaps.

The Elementary Instrumental Specialist

Patterns of instrumental instruction vary greatly in the elementary school. As a rule, there should be sufficient personnel to provide beginning and intermediate class instruction for each student at least twice each week for a minimum of 30 minutes per class. Elementary instrumental instruction will be treated at greater length under the heading of Instrumental Music.

The Middle-Junior High School Music Specialist

Music instruction for students in the middle school-junior high years should be the exclusive domain of the music specialist because of the more complex and specialized stage of musical development of the student at this level. Each middle school or junior high student should be operating as an individual musical learner; this requires that the music instructor devote much more time to planning, guiding and providing resources.

Teaching assignments in music should not exceed those of other teachers in terms of class assignments or total preparations. A teacher-pupil load of 1:270 is recommended when general music or music laboratory classes constitute a major portion of the teacher's assignment. Responsibilities for performing organizations should be considered on the same basis as a preparation for a class in English, social studies, or mathematics.

In addition to a thorough understanding of the early adolescent individual, the middle school-junior high music teacher must have a comprehensive understanding of both general music and his/her own area of concentration--choral or instrumental music.

Year-long general music and other laboratory experiences are required for every child, at least through grade seven, and must be provided as an elective for at least one other year. This is generally interpreted to mean the offering of band, orchestra, or chorus for all seventh, eighth, and ninth grade students. The standards permit the substitution of a performing organization, providing the same content is presented.

Band, orchestra, chorus, and small ensembles should be available to all students who have a desire to pursue special interest areas. There should be sufficient qualified staff to serve all these special needs. Performance organizations are, therefore, curricular rather than extracurricular, and should be scheduled on school time at least three periods weekly.

The High School Music Specialist

The high school music instructor should be prepared to serve the needs of the nonperforming high school student, as well as the highly motivated and often carefully selected student who enrolls in performing organizations.

Among the extended musical experiences to be provided for high school students should be laboratory and exploratory experiences which are designed for students who may have only a passing curiosity about music or who are deeply and keenly interested in the content and structure of music. Most often these interests can be served only through intensive courses in electronic music, theory, history, literature, composition, and the like. In essence, the high school music instructor must be a "compleat" musician.

Teaching assignments in the high school should be equivalent to those expected of other teachers, even though pupil-teacher ratios will necessarily exceed those in other disciplines because of large performing groups. The size of these performing groups should be taken into consideration, also, when highly specialized classes are offered, but may attract enrollments lower than minimums set by the administration. As an example, a teacher may have a band with more than 100 students enrolled, but students who wish to enroll in music theory may be denied the course on the basis that only ten students are enrolled. It is recommended that, in such cases, consideration be given to the teacher's total pupil-contact hours and that the class be allowed on the basis of the average, providing it exceeds the minimum enrollment set by the board of education.

Coordination/Supervision

If the music program is to function smoothly and efficiently, it is imperative that effective lines of vertical and horizontal communication be maintained. Therefore, it is recommended that, in school districts where there are at least five, but less than ten music teachers, one person should be designated as music department chairman with up to one-fourth of his or her time set aside for assisting other teachers and taking care of administrative details.

In school districts where there are ten to 15 music teachers, a full-time qualified, and certificated music supervisor or coordinator should be employed. Additional staff members with administrative responsibilties should be employed at a rate of one-third equivalency for every ten additional music teachers over 15 e.g., for a staff of 15 music teachers, there should be a music supervisor with an additional supervisor/teacher to devote one-third of his/her time to administrative details. More important the additional supervisory personnel should assist with the usual concerns of program coordination, as well as with the more essential tasks of improving instruction, developing materials and resources, designing curricula and courses of study, and evaluating the total program.

Paraprofessional Assistance

Paraprofessionals, teacher aides, or interns are available to assist instructional personnel in many school systems. Music teachers should avail themselves of these services whenever possible. Noncertificated personnel can assist in accompanying, developing and reproducing instructional materials, cataloguing and filing music, operating audiovisual equipment, and miscellaneous secretarial tasks that free the instructor for planning and teaching.

Paraprofessionals can also assist students who are working on individual projects in independent study or in individualized instruction situations. They should be given definite assignments so that the music teacher may be assured of assistance on a regular basis.

One of the most important sources of instructional assistance is college students who must complete 300 clock hours of field-based and clinical experiences prior to student teaching under the teacher education standards. These students can be of inestimable benefit when they are assigned to assist students who need coaching or special instruction. Their experiences should be planned mainly in the area of instruction and assistance with instruction. They should not be relegated to custodial roles, such as sorting and filing music. Teachers should have the right to accept or reject additional personnel in the classroom, to determine the time during the school year when it will be expedient to work with a college student or students, and how many students can be accommodated in any day or period of time.

Volunteers

Volunteer community resources are an invaluable source of supplementary assistance and expertise that should be tapped more effectively. Music personnel should be encouraged to identify and enlist the assistance of guest performers, amateur and professional instrument makers, secretaries, photographers, electronic experts, accompanists, librarians, retired performers and teachers, and others. Such assistance can be identified through service clubs, the Federation of Music Clubs, the league of University Women, retired citizen's groups, Delta Kappa Gamma, and any other organization dedicated to community service or support of the arts. Suitable recognition should, of course, be given when such persons give of their time, energies, and expertise.

Minimum Standards for Music Instruction

Standard EDb-401-03, Item B of Minimum Standards for Ohio Elementary Schools, 1970 requires that general music be taught to all students through grade six. Music must be available to all students in grades seven and eight. It is the interpretation of the Department of Education that middle schools shall be governed by the elementary standards. Vocal (choral) and instrumental performing groups may be included in the total music program in grades four through eight (see page 74, Minimum Standards for Ohio Elementary Schools, 1970).

Standard EDb-401-02 (Section G) of the elementary standards requires a four-fifths one-fifth ratio or 1,200 minutes-300 minutes per week in a minimum five-hour elementary school day. Specifically, the interpretative section states:

> "G. To provide flexibility in the instructional program a weekly schedule is developed which provides for at least 1,200 minutes for the language arts, mathematics, social studies, science, health (including instruction regarding drugs, alcohol and tobacco), citizenship, directed study and self-help. Modern foreign language is optional.
>
> The weekly schedule provides for a minimum of 300 minutes for directed physical education, music, art and special activities. The applied arts is optional." (page 24)

Suggestions for the allocation of the 300 minutes are found on page 131 to 134 of the Standards. While these are suggested weekly time allocations, they reflect what the music curriculum committee believed to be an appropriate balance of instruction in the elementary grades. For music, the time allocations are:

Kindergarten	Not covered
Grade 1	60 minutes/week
Grade 2	60 minutes/week
Grade 3	70 minutes/week
Grade 4	80 minutes/week
Grade 5	80 minutes/week
Grade 6	80 minutes/week
Grade 7	90 minutes/week
Grade 8	90 minutes/week

The standard also provides (page 133) that "regularly scheduled band, orchestra, or chorus may be substituted for vocal (general) music if the instruction includes the concepts to be developed in the vocal (general music) program" (parentheses added). This provision suggest implications for curriculum development for performing organizations.

Minimum Standards for Ohio Junior High Schools, 1968 are less prescriptive for music. Section J of Standard EDb-405-01 requires that:

> "Based on a minimum six-hour day at least one-fourth of the total instructional time of the school program shall be devoted to health and physical education and experiences in music, art, applied arts, business, and directed study." (See page 12, Minimum Standards for Ohio Junior High Schools, 1968.)

Standard EDb-405 (C) scheduling information will be found on page 32, in the interpretative section. It states, in part: "as a minimum, art and music programs in the junior high school (7-8-9) curriculum shall be scheduled two years, one year required to be studied by each pupil." It should be noted that there are no specifics concerning what the nature of musical experience shall be.

Minimum Standards for Ohio High Schools, Revised 1968 state that seventeen units of credit above the eighth grade shall be required as a minimum for graduation. The minimum quantitative requirements are:

English	3 units
Social Studies	2 units
Science	1 unit
Mathematics	1 unit
Health and physical education	1 unit

The district board of education has the discretion of establishing credit requirements beyond those prescribed by the Ohio Department of Education. However, each high school must schedule at least one unit in music (Standard EDb-403-02 (C), Page 17). It is possible that the above information will change when the minimum standards are revised.

Granting Credit for Music

The basis for awarding credit for high school course work is found in Standard EDb-403-01 (Q), (R), and (S). (See pages 14, 15, and 35, Minimum Standards for Ohio High Schools, Revised 1968). These paragraphs and their interpretations follow:

(Q)	All academic type courses which require outside preparation shall be scheduled for a minimum of 120 clock hours per year for one unit of credit or 60 clock hours for one-half unit of credit.	(Q)	Academic type courses are those in which preparation by students for classes is primarily out-of-class: e.g., English, mathematics, social studies, art appreciation, and music appreciation.
(R)	Laboratory type course and courses requiring little or no homework, shall be scheduled for a minimum of 160 clock hours per year for one unit of credit or 80 clock hours for one-half unit of credit.	(R)	Laboratory type courses are those in which investigative and/or manipulative classroom activities in part or entirely, are of such nature that generally no out-of-class preparation is required for such activities; e.g., laboratory sciences, art, typing, industrial arts, home economics, and laboratory type music.
(S)	Non-academic type courses requiring little or no homework shall be scheduled for a minimum of 120 clock hours per year for one-half unit of credit, or 60 clock hours for one-half unit of credit.	(S)	Non-academic type courses are those designed for the development of skills in which classroom activities are of such a nature that out-of-class preparation is not ordinarily required of students; e.g., personal typing, general music, and physical education.

Establishing credit for course work in music is, then, a matter of scheduling necessary minimum clock hours during school time and sufficient rationale which includes an approved graded course of study, a properly certificated teacher, and adequate instructional materials and facilities so that the district board of education can grant the credit appropriate to the course. A full unit of credit can and may be granted for a performing group as laboratory credit providing prescribed minimum clock hour requirements are met.

The question is frequently raised: "Should music grades be included in computing the student's grade-point ratio?" The answer is purely academic: "Yes, providing there is sufficient content in the music course and there are objective evaluative criteria and procedures which compare favorably with those used in other subject matter areas." Much depends upon the content set forth in the graded course of study, in the form in which objectives are stated, and in the provisions that are made for evaluating outcomes according to the objectives. Because the scheduling of music is required it is logical that music be included in the grade-point ratio.

The problem of counting grades toward grade-point ratio arises frequently at the middle or junior high school level. Coincidentally, it is at these levels that courses of study and evaluation procedures are the most undeveloped. The subject of evaluation is covered more completely in the section devoted to Assessment and Evaluation on page 227.

The Music Major

A major in music may be established by the local board of education. (See the interpretative section of the standard on page 34, Minimum Standards for Ohio High Schools, Revised 1968.) "To achieve depth, a student's selection of courses should show concentration of his work within selected and related fields. A minimum of such concentration should be two majors of three units each and two minors of two units each." There are no restrictions which limit the disciplines in which majors or minors can be identified. The board of education holds the final authority to approve.

In considering the initiation of a major in music, it is recommended that the following guidelines be followed:

1. The major should represent a balance consisting of at least one unit of credit in an academic music course and experience in both choral and instrumental music. Electronic music or an intensified study in some laboratory setting may be substituted for a performing group.

2. Library facilities and holdings should be adequate to support required reading and listening in all music courses.

3. Instructional materials, facilities, and equipment should be appropriate to support the course of study, including all laboratory and academic courses offered.

Music for the Gifted and Talented

Ohio minimum standards further require that "Individual differences of students shall be provided for within the educational program in each school by accelerating students, grouping students, enriching or adjusting the program..." (EDb-403-02 (G), page 18).

The special needs of the musically gifted, talented, and interested can be met to some degree through performing organizations, particularly through small ensembles which capitalize on individual musicianship and offer challenges that larger organizations cannot provide. These needs can be most effectively met, however, through specific curriculum design. Carefully supervised independent study and advanced courses in theory and literature are additional ways of challenging exceptionally talented students. The board of education should approve curricular additions and appropriate credit for such music course work when there is adequate evidence of need and when objectives have been carefully outlined. No approval beyond the district board of education is required.

APPENDIX

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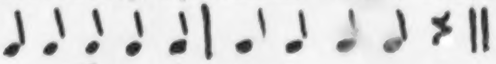
COMPETENCY LEVELS
for
ELEMENTARY GENERAL MUSIC

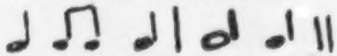
The Elementary Committee of the Ohio Music Education Association, in cooperation with the curriculum development project, has determined the following sets of competencies for third- and sixth-grade students. The levels of accomplishment which the committee has set are not arbitrary; they are levels which the committee believes are attainable, providing students have the benefit of fully qualified teachers, a sequentially developed course of study and musical instruction at least twice each week for the time suggested in Minimum Standards for Ohio Elementary Schools, Revised 1970.

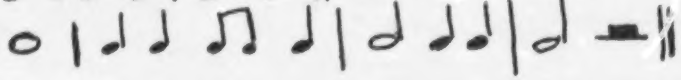
Third Grade

Students who have attained the second semester of the third grade will:

1. perform a two- or four-measure rhythmic phrase at a level of difficulty equivalent to the following:

a.


b.


c.


2. aurally and visually identify the organization of beats in two s or three s when appropriate scores and recorded examples are presented.

3. identify the meter of a musical selection by analyzing a measure or measures consisting of half, quarter, and eighth notes and rests.

4. perform, using a medium of the student's choice, the rhythm of a familiar song while the teacher or another student performs the pulse (steady beat).

5. aurally and visually identify the direction of melodic movement, e.g., up, down, repeated, and the direction in terms of steps or leaps up or down.

6. sight-sing a short musical phrase containing the pitches do-mi-sol-la, or mi-re-do using sol-fa syllables, numbers, or a neutral syllable without regard to rhythmic accuracy.

7. using two to five designated notes, improvise an ostinato accompaniment to a pentatonic song of the student's choice.

8. sing a simple song demonstrating accurate pitch and rhythm and an appropriate, freely produced tone quality.

9. identify which of two presented tones is high or low.

10. identify the phrase structure in a familiar song

11. identify repeated and contrasting sections in a familiar song.

12. identify the form of composition as AB, ABA, AABB, when an example is played or sung.

13. identify the family of a musical instrument when the actual instrument is shown or when a video tape or slide of the instrument is shown.

woodwinds	brasses	strings	*percussion
clarinet	trumpet	violin	piano
flute	trombone	string bass.	snare drum
	tuba	harp	bass drum
			cymbals

*plus orchestral percussion instruments regularly in use in the classroom, even though in miniature.

14. identify the above instruments by sound and categorize each by family.

15. differentiate among the following media:

adult voice or child voice
solo voice or chorus
voices or instruments
piano or synthesizer

woodwinds, or
brasses, or
strings, or
percussion

16. identify the following dynamic levels:

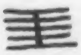
soft or loud

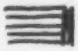
growing softer or growing louder

17. identify the tempo of a recorded example as fast or slow.

18. identify the following symbols and describe their function:

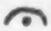
staff

bar line 

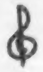
double bar 

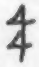
measure

repeat sign

fermata 

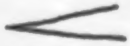
accent

treble clef 

meter signature 

piano (p)

forte (f)

crescendo 

decrescendo

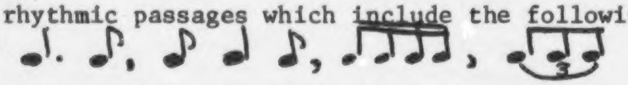
D.C. al Fine

19. observe and perform the following in a musical selection:

fermata	𝄐	crescendo	<
accent	>	decrescendo	>
piano	p	D.C. al Fine	
forte	f	repeat	𝄇

Sixth Grade

Students who have attained the second semester of the sixth grade will:

1. perform a two- or four-measure rhythmic phrase in each of the following meters: 2/4, 3/4, 4/4, C, 𝄵, 3/8, and 6/8.
2. perform rhythmic passages which include whole, half, quarter, and eighth notes and their corresponding rests.
3. perform rhythmic passages which include the following rhythmic figures: 
4. sing at sight stepwise passages which contain half, quarter, and eighth notes and their equivalent rests.
5. sing at sight stepwise phrases within the range on an octave in the keys of C, F, and G major and their relative minors.
6. sing a familiar song demonstrating good posture, proper breathing, and good diction individually or in a group of up to six or eight singers.
7. maintain a voice part in a round with one other student while other classmates sing other parts of the round.
8. maintain a voice part in a two-part song in an ensemble of six to eight students.
9. maintain a voice part in a simple three-part song, e.g., a two-part song with ostinato, in an ensemble of six to eight students.
10. identify chords or melodies as being in the major or minor mode.
11. define the musical forces employed in the presentation of a symphony, opera, ballet, and musical comedy.
12. identify compositions which are written in rondo and theme and variations forms.
13. aurally and visually identify familiar songs without hearing or seeing the text, especially folk, patriotic, and classroom songs.
14. identify, define, and observe in performance the following Italian terms and the abbreviations and symbols associated with them: da capo, dal segno, coda, fine, first and second endings.

15. identify, define, and observe in performance dynamic terms and their symbols, including piano, forte, crescendo, decrescendo, diminuendo, mezzo piano, pianissimo, fortissimo, and mezzo forte.

16. identify, define, and perform observing Italian terms affecting tempo, including allegro, moderato, andante, largo, and ritardando.

17. identify, define, and perform compositions demonstrating staccato and legato styles.

18. aurally and visually identify the following instruments and classify them by family:

    violin, cello, string bass, harp
    clarinet, flute, oboe, bassoon, saxophone
    trumpet/cornet, French horn, trombone, tuba
    piano, snare drum, bass drum, cymbals, timpani,
        tambourine, triangle
    guitar, recorder, autoharp
    ethnic instruments studied.

19. aurally identify electronically produced sounds.

20. aurally identify adult voices, including:

    soprano
    alto
    tenor
    bass

21. identify, describe the function, and apply chromatic smybols,

    #, ♭, and ♮.

22. identify the letter names of lines and spaces on the treble clef.

23. sing familiar songs from the staff with letter names or syllables.

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